This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

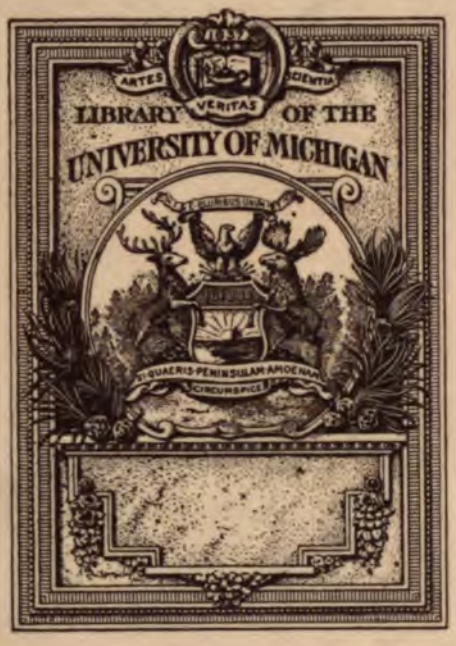
+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

THE · DE VINNE · PRESS



THE GIFT OF

Theo. L. DeVinne

Z
250
.D49

TO Library, University of Michigan

WITH COMPLIMENTS OF

THEO. L. DE VINNE & CO.

PRINTED IN A LIMITED EDITION FOR PRIVATE CIRCULATION AMONG THE
EMPLOYES, FRIENDS AND PATRONS OF THE HOUSE.
NOT PUBLISHED FOR SALE

Z
25(
.D4

TYPES OF
THE DEVINNE PRESS

TYPES

OF

THE DE VINNE PRESS

SPECIMENS
FOR THE USE OF COMPOSITORS
PROOFREADERS AND
PUBLISHERS

395 LAFAYETTE STREET, NEW YORK
1907

Copyright, 1907, by
THEODORE L. DE VINNE &

PREFACE

THE DE VINNE PRESS as it now exists is the outgrowth of a small printing-house established about 1836 on the second floor of an old building at the corner of Pine Street and Broadway. Since then it has had, as might have been expected, many changes of owners, foremen, workmen, types, and machinery, but it has every year shown steady increase in its service to the printing public.

These specimens show that its present collection of printing types, some in large but others in limited quantities, which have been diligently gathered from leading foundries of this country and Europe to please the tastes of many customers, has received and is receiving a generous appreciation. Some of its styles have been made for the exclusive use of this house and are not now to be had from any type foundry or other printing-house.

168877

Its large and varied collection of Roman text types shows approved new and old styles in full series upon more than two hundred bodies. Novelties of real merit are constantly added and are usually in large fonts. The newer faces have been cast on the American system of point bodies. Old-fashioned styles of merit that are no longer made, but that still find favor with discerning customers of the house, are on the old irregular bodies.

For the service of those who require large amounts of composition in haste or in unlimited quantities, composing machines of recent construction have been provided. For the gracing of book and pamphlet pages, head-bands, initial letters, borders and tail-pieces are in abundant supply. Many of these decorations have been specially made by artists of eminence, in varied designs for each chapter but harmonious in general effect; others are faithful copies of designs produced by masters of printing in the fifteenth and sixteenth centuries.

The electrotype foundry, press rooms, and bookbindery are equipped with the best machinery and expert workmen.

THE TYPES OF

THE DE VINNE PRESS

FOR THE USE OF COMPOSITORS

AND PROOF-READERS

STANDARD

This S
of Bla
resemble
by Johann Gutenb
Bible of Forty-tv
William Caxton, who
printer with types nov
Old Flemish, afterwa
of this earlier form, as
cast by the type-founder
As this form has been use
for more than three hund
the Official Copies of all A
ment, for the Book of Com
and Ecclesiastical Forms
earned the name of OLD E
Bookish men agree in ratif
Standard form of Black-

The Black-letters of the DeVinne Press

THE faces of Standard Black here shown are not strictly uniform, for they were devised and cast at different times. The English type-founders from whom they were bought certify that they are castings from matrices of the fifteenth and sixteenth centuries, or are faithful reproductions of the original designs.

This cut of Standard Black-letter (here known as Pica No. 4, N. S.) was used for printing the Grolier Club edition of the "Philobiblon" of Richard de Bury, as translated by Professor A. West of Princeton University. The font has many peculiar ligatures and abbreviations, with some odd accents rarely provided for any other font of Black. This Philobiblon type and the Helpas type on page 7 are preferred by bookish men for the reprinting of Old English books of the fifteenth century. Newer designs of faultless form are put aside. Although the letters are closely fitted, print therefrom is easily readable.

THE PHILOBIBLON BLACK

In all the Early Forms of Old English Black-letter type, the lower-case i always carries a slanting stroke over the top, not unlike the acute accent used over vowels in reprints of foreign languages. Designs of a later period have a dot like the period or the full point over this i. The spurs at the ends of some angles, usually short, are omitted in every letter where the spur would interfere with or confuse the clearness of an adjoining letter. A so-called hair-line of perceptible thickness is put in the center of open capitals to close up unpleasing gaps of white space. Some of these capitals may seem ungainly to a reader whose taste has been formed on modern designs, but the shapes of letters afterward produced to make the letters conform more to the old roman model are not improvements. The older forms have more of clearness and are more impressive and rememberable.

ON BREVIER BODY

OF the smaller sizes of Black-letter that can be used as acceptable mates of this Standard Black we have in case fonts on Nonpareil, Brevier, and Long-primer bodies. (See pages 197 and 206 of the Office Specimen Book.) These smaller bodies are needed when an order is given to set a card or circular in Black-letter exclusively. They may be required also for side- and foot-notes for Black-letter texts. As print from these small bodies is somewhat indistinct, and is especially objectionable when arabic figures have to be used in the notes, it is advised that roman lower-case be preferred when the compositor has liberty of choice.

THICK-FACED

Some Judges of Typography

rate this Thick-faced as the Orthodox Form of Black-letter, but it is not so regarded by students of Old Books. It was first made by Robert Thorne of London, about one hundred years ago, and then met with favor, but now is not so highly esteemed. The series here shown is Not Uniform, for it has been copied and changed by many founders. The thicker form is of use for a heading or bold line in job work, and for an emphatic word in a Black-letter Text of a thinner face. Its capitals can be used as Initial Letters to some other forms of Black. The Five-line and Four-line have no lower-case sorts.

The thick face of the types in this Paragraph is of service for Headings and for Display lines. Too gloomy for most Jobs; of small use in Ordinary Book work.

EVEN spacing of words and neat justification of lines, often made difficult by long or indivisible words in the copy, can be aided by the occasional use of Monk or Missal initial letters (see pages 337, 338 of the Office Specimen Book) either as initial letters or as entire words. A Missal initial so selected should have its stem or thick stroke as thick as that of its adjoining Black-letter. Capitals of Black-letter are never acceptable when used in a mass for each letter of a word. Over-wide spacing of words in lines, or the spacing of single letters in a word, can be prevented by the substitution of a smaller size of the same style for an unimportant and of a larger size for an important word.

A Critical reader may note Two distinct Fashions of Black-letter on these pages—one very fat and thick, and one not at all thick. Of the very Thick Face we have the sizes Double Great-primer and Double Small-pica; of the relatively thinner face, Pica, Small-pica, and Brevier. There are also in case some intermediate sizes and fashions of Black not belonging to either series that may be used in combination with this Thick-faced style.

OLD BLACK

Old Black is the simpler form of Black-letter preferred by Early Scribes for Manuals of Devotion and School-books. It was largely employed by Spanish Printers of the fifteenth century, and should be preferred now for old Spanish subject matter. It is also known as Tudor Black, but it was seldom used by the early printers of England. Its capitals do not mate neatly with all pointed Black-letter. Although fat, or of a greater width, its appearance is not improved by letter-spacing.

OLD BLACK

Ten sizes of this Old Black, rightly graded from Nonpareil to Forty-eight point, are in case, and some of the fonts are in good supply. The larger sizes are preferred; 6-point is seldom required.

THIS HELYAS TYPE is a faithful reproduction of the type used by Wynkin de Worde in his edition of Helyas or Knight of the Swanne, dated London, 1513. Reprinted from the unique copy of Mr. Robert Hoe, by the Grolier Club of the City of New York. It was cast in the type-foundry of Sir Charles Reed's Sons of London, who are the owners of the surviving punches and matrices of the Star-Chamber founders and their predecessors. This face and that of the Philobiblon letter are preferred by all book-lovers for the reprinting of Old English texts, in books of compact or convenient form.

THE HELYAS TYPE

A large and open initial O has been selected for page 6, because its decoration agrees well with the open spaces within the letters of the text type, and with the wider spaces between the lines. A dense and closely engraved initial O would not be in harmony with the type.

Old Black is not a favorite for commercial and miscellaneous job work. It may be selected with confidence for article headings and for displayed lines in literary circulars or pamphlets, but not for ordinary mercantile advertisements. Its lower-case is round, clear, and quite as readable as the Satanick. It may also be selected for the title-pages of pamphlets on bookish subjects, and for letter-headings that call for the use of many sizes of this face. Its greater breadth and clearness may tempt the compositor to use it for one short line in a title-page, but this selection is seldom pleasing. Old Black is at its best when composed in a mass.

OLD FLEMISH

This is the face used by Caxton for his earliest books, but afterward he neglected it for a French form of the Standard Black-letter shown upon a previous page. Old Flemish has been incorrectly called Caxton, Old Text, and Old German. It is a useful letter for Flemish, Hollandish, and Knickerbocker Dutch documents and reprints, or for books concerning Flemish subject matter. It is liked as an acceptable letter for Quaint Running Titles in other Books and Pamphlets. Selected with discretion, its capitals are serviceable as large initials when they fit neatly in the text, without showing gaps of white space above or below the line.

OLD FLEMISH

Eight sizes of the Old Flemish, graded from Nonpareil to Four-line Pica (body 48, by German standard), are in case. All fonts are complete with figures, and the larger sizes have the German umlaut.

Composition in all black-letter, neatly spaced and without false divisions, and in a narrow measure, is usually a work of some difficulty. Capitals only cannot be used for entire words: there are no small capitals; indivisible words or syllables are common. Thin spacing of single letters, to make a line too short fill the measure, is not approved by the critical, yet it is possible in some jobs to substitute smaller faces of the same series for trivial words and larger faces for the words of more importance, as has been previously suggested. Monk and Missal types may be good substitutes for the disallowed capitals. Some license of inconsistency in the free use of Capital Letters should be permissible to prevent unsightly spacing, which is a much greater fault.

Words as arranged in copy must not be changed without special permit from the writer. Yet these words are often arranged so that they must produce uneven spacing or false divisions. When the compositor meets with these obstacles, and when overrunning composed lines above or below does not correct the faults, he need not try to amend when the writer will see his first proof. In most cases, the author can substitute in that proof longer or shorter words that will close the gap decently. In narrow measures tasteful composition in black-letter is impracticable without this assistance from the writer, and the replacing of objectionable words by others that will exactly fill the prescribed space cannot be done in a hurry. Nor is the change desired always satisfactory after long deliberation. Few persons can foresee the result in proof. The words chosen may be too long or short, and prove as obstinate as the types.

On this point Drew, in his Pens and Types, wisely says: "Theories are elastic,—are expansible and compressible, but types of metal have set dimension of extension, and, in some circumstances, absolutely refuse to budge,—wherefore theories must gracefully yield, and allow, if may be, a two-letter division even in a wide measure. Types are tyrannical, and will sometimes perpetuate solecisms under the plea of necessity."

This style of type was called by early French founders the Grosse Bâtarde, and William Blades describes it as "dashing, picturesque, and elaborate."

Many Capital Letters of Old Flemish are exceedingly uncouth, but they are seldom objected to in running titles, and may be selected occasionally for Initial Letters.

SATANICK

S called so by the American type-founders. It is the American copy of the

TROY TYPE

designed by William Morris of the Kelmscott Press. He made this style for 18- and 12-point bodies only, but American founders now provide it on thirteen bodies: 6- 8- 10- 12- 18- 24- 30- 36- 42- 48- 54- 60- and 72-point. It is a crude amalgamation of Roman with Black-letter, which is said to have been modelled by Morris upon the style made by Mentel of Strasburg in or near the year 1470.

SATANICK

This Style of Type

was designed for the reprinting of medieval books or subject matter, but it has been and is now freely used for modern books, and even for mercantile advertisements and circulars. Its lower-case letters are fairly readable, but some of its capitals are extremely uncouth and cannot be made pleasing in any combinations. Lines of capitals that contain the characters f J L T W and Y are usually rejected in the proof.

William Morris was the first to perceive that typography was strong enough to stand on its own feet without crutches from rival arts. He saw that there was merit in bold print, and possibilities of development in the crudity of Old Books and even of Chapbooks. Not content with his first experiment in strengthening the Roman character, he undertook this new departure from the old Gothic model, and the Troy type was the outcome.

Designers of the Printing Types of the nineteenth century modelled many of their new forms on those of lithographers and copperplate printers, and vainly tried to reproduce all their refinements. The hair-line of every letter approached invisibility, and its form was ornamented with shadings and obscured with flourishes. These imitations showed care and skill, but the general effect of types so made was that of feebleness. & Letter-press Printing steadily degenerated until it became a mean copy, often a travesty on engraved work. The literary world had to wait for Morris to revive a really Virile Typography.

Troy Type met the fate

of other innovations. Admirers of the then prevailing taste for feminine delicacy in printing derided it as an affectation of Medievalism. Lovers of old books hailed it as the revival of old-fashioned Virile Typography. On one feature all were agreed. Books in Troy type were well made. Never before had there been better editions than those of the Kelmscott Press, as shown in the Chaucer, the Golden Legend, and the Historyes of Troye. Slow of sale at first, the books in the new style soon attained an unprecedented appreciation. Many were out of print soon after publication, and have been sold at auction at four and five times the price first asked by the publisher. They are still in request and command extravagant sums, due not to the beauty of the type but to the care given by Morris to the minutest details of workmanship. The presswork of the books is faultless, but it cannot be reproduced worthily on dry and cheap paper and by hasty methods.

SLOPING BLACK

This Inclined Style of Black-letter is not often required, but it may be used very effectively in Law Blanks for any dis-played phrase or word like

Indenture

or in a Composition largely or exclu-sively set in Italic or Inclined Script, or in open display for which this style has been selected. It is not recom-mended for single lines of display in any composition of upright letters. Like other forms of Black-letter, it shows to best advan-tage when it is massed in a paragraph.

ANGLO-SAXON

This Black-letter

OF MODERN CUT IS

Approved

FOR DISPLAY LINES IN

Magazines.

AUGUSTAN BLACK

Is the Name given to a Light-faced
Black-letter of similar Fashion
and of Neat Form, of which we
now have Four useful Sizes,
Great-primer, Pica, Long-
primer, and Brevier. All
of the other sizes have
been discarded.

CHURCH TEXT

So called because it was largely used during the Middle Ages for the lettering of **Tombs and Tablets** in Churches. Its condensed and very obscure Lower-case letters, that are satisfactory now to but few Churchmen, should be used with extreme caution. The large C on this Page is one of a Series of Initials that mates well with this Style. These Smaller Decorated Initials

CHURCH TEXT

are not so pleasing, but they can be used with advantage as Two-line Letters for Black-letters of a Lighter Face.

CHAPEL TEXT

Chapel Text

Differs from Church Text mainly in its Capitals. Its Lower-case is slender, spiky, and rather obscure.

THE CAPITAL

Letters are of greatest service as Two-line Letters for Texts in Roman or Black-letter.

OF THIS SERIES

we have four sizes complete with lower-case, and a fifth, largest of all, of capitals only. The smaller sizes can be used for programmes, invitations, and ceremonial printing.

NEVER SELECT CHAPEL TEXT

for Advertisements or for Headings in ordinary Book or Pamphlet Work, that should be instantly readable.

ALL FONTS HAVE ARABIC FIGURES

1234567890, of relatively large size, which may be good mates for other Black-letter Fonts not provided with figures.

MISCELLANEOUS

BLACK-letter of very small size is unavoidably indistinct in print, but sticklers for perfect uniformity may insist on its use for extracts or for foot- or side-notes to a text type of the same face on larger body. It is also in occasional request for personal cards, ceremonial invitations, and small note headings. This face on Nonpareil body is No. 400, from the Bruce Type-foundry. Its lower-case alphabet measures 6½ pica ems.

FOR THE composition of small cards and circulars for which the great blackness of the Thick-faced style or the uncouthness of older forms may be unacceptable, the smaller sizes of Black-letter now made by modern designers may be satisfactory substitutes. This face of Augustan Black on the Old Brevier body (8-point) is an acceptable cut of an approved modern style. The lower-case alphabet measures 8¼ pica ems.

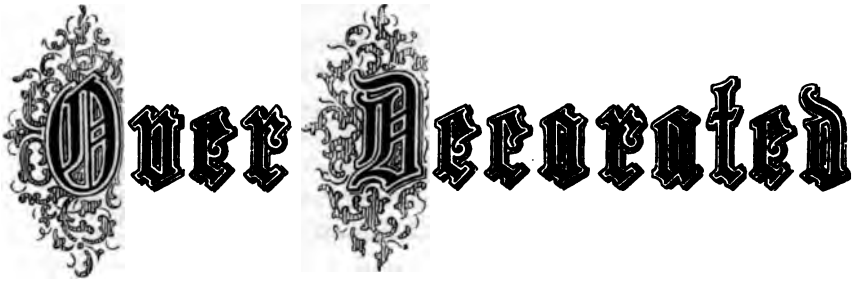
OBJECTIONS made by many Critics to the Spurs and Bristles at the Angles of some Forms of Black-letter led to the Designing of this Style. It was once esteemed, but is now neglected.

OF THE STYLE shown in these central panels we have only the two sizes of Great-primer and Double Small-pica, from the Bruce Type-foundry.

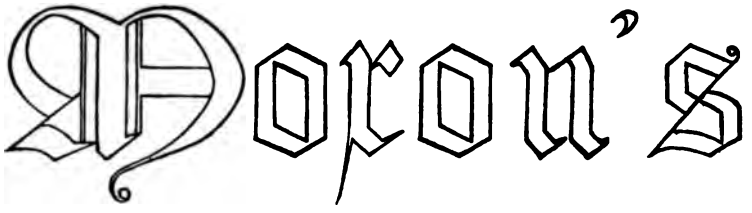
MANNERISMS made in an attempted reconstruction of the form of Black-letter often lead to unexpected effects. The change that seems satisfactory on 18-point may be a disfigurement on 8- or 24-point. Exact reduction or enlargement from an Inflexible Model is usually disappointing. To produce the same effect, the smaller body must be relatively wider and the larger body more compressed. In every series on many bodies, one body always seems more symmetrical than any other. This is Borussian on Brevier body.

THIS BORUSSIAN on a Small-pica body is the result of an attempt to unite the angular features of Black-letter with some measure of the freedom of set Script. It is very condensed, and not distinct on small bodies; but the larger sizes, made in two forms, of a thin and a thick face, are graceful and readable.

BLACK ORNAMENTED



This lavishly ornamented type, made about sixty years ago, is provided with a lower-case on five-line pica body that has to be justified to profusely decorated capitals on nine-line body. A curious exhibit of the extravagant love for typographic frippery that prevailed about and for some time after the middle of the last century. Do not select this style for a display line without special order. To some buyers of printing the capitals have attractiveness as initials; to a larger number of readers the style is hopelessly out of fashion. See other remarks about decorated Black-letter on pages 18 and 20 of this pamphlet.



Black-letter in outline is the copy of a design by Christopher Van Dijck, that was admired and reprinted by Moxon in his *Mechanick Exercises* of 1683. It was made in type for the special use of the De Vinne Press, as a letter of display. To Diplomas and Certificates this Moxon Black imparts a quaintness desired by many customers that cannot be given to these documents by the Black-letters of modern design. It proves most satisfactory when used as the shading outline in black ink for a specially engraved central letter printed in red or gold. See proofs of the central letters in the Office Specimen Book, page 364.

A more generally useful style of Black-letter capital is the Outline Uncial capital now shown on an advanced page of this work.

TYPES NOT IN CASE

The angularity and intricacy of many characters of Black-letter have been constant temptations to the making of other variations that once were admired by customers of this house for whom they were specially purchased. Some of these variations had a temporary popularity, but most of them have fallen into deserved disuse.

In addition to the fonts here exhibited we have other styles rarely called for but not deserving of the room they occupy in case. Of occasional service and in too good condition to be thrown away, they are packed in paper and reserved for the few customers who insist on the re-use of types of the fashions of the last century. These paper-packed varieties should be selected only by special request.

GERMAN TEXT No. 580, so named in our Office Specimen Book, with its profusely decorated initial letters and its petty and indistinct lower-case, in a series of five sizes, has been thrown away, as unfit for modern practical work. It will not be renewed. See Office Specimen Book, pages 223–4.

SAXON, almost as profusely ornamented in its capitals, and with detached flourishes intended to make, but that seldom do make, exact connection with the letter, has met a similar fate. These styles are mentioned only to show that the profuse ornamentation and delicacy attempted by the designer, once esteemed of great beauty, have defeated his purpose and have really made the style valueless to modern buyers of printing. O. S. B., pp. 224–5.

BLACK ORNAMENTED, even when the letters are reasonably distinct, is not improved but damaged by its excess of ornament. Some of the larger sizes are of limited service as initial letters, but the lower-case sorts are generally disliked. O. S. B., pages 232–3.

ANGLO BLACK, an attempt to simplify the standard Black-letter form by the rejection of hair-lines and spurs to angles, is not an improvement, but a degradation of the character. Simplicity when it is carried too far becomes a positive coarseness. O. S. B., page 240.

FLORENTINE BLACK, in two sizes, with capital and lower-case on different bodies, is also in paper. Select only when requested. O. S. B., pages 235–6.

ITALIAN TEXT, an absurd style, of a needlessly intricate construction, is seldom called for now. See Office Specimen Book, page 238.

MEDIEVAL TEXT, CARD TEXT, and FANCY TEXT, styles once in frequent request, have been destroyed and will not be renewed. O. S. B., pages 218–22.

A study of these fanciful styles, coupled with our present knowledge of their entire inapplicability to any modern work, should teach every compositor that alphabetical letters are not approved as subjects for profuse ornament, and that ornament does not make a printed line attractive, but may make it bewildering and unacceptable. The conclusion so reached may be extended and applied with equal force to the present fashion of inserting ornaments in composition where ornament is not really needed. When ornament does not help, it does hinder.

Yet the caprices of fashion have not always been wise, for they have authorized a rejection of the following serviceable styles.

AUGUSTAN BLACK and CONDENSED BLACK are really useful forms that may be restored to their old popularity when they have been shorn of their needless ornamental pendants. The flourishes at the tail of the capitals, once thought crowning graces by the designer, seem to have been the pretext for their entire neglect. The disciplined buyer of printing may tolerate eccentricity in form, but he does not tolerate ornament that even partially obscures or confuses the plain intent of the letter. O. S. B., pages 207–9.

It should be noted that the variations from the old standards of Black-letter that are now in most favor tend toward greater simplicity, or to some tolerable eccentricity in the direction of flourish or decoration.

TEUTONIC OUTLINE, once approved as a decorative letter even in mercantile forms, is now out of fashion. O. S. B., pages 216, 238.

COMPOSITE is another attempt at simplification. For many years this style was preferred as the best letter for display in the script of legal documents. Why it should have been preferred to the neater cut of Borussian is an anomaly that cannot be explained. O. S. B., page 239.

MEDIEVAL, so-called, is an old attempt to make a pleasing letter without the aid of hair-lines or light strokes of any kind. It is another undervalued style. It should be called Byzantine, for it was largely used by scribes of the Eastern Empire, and its density and simplicity seem to have inspired the designer of the type for Gutenberg's Bible of Forty-two Lines. To those who love eccentricity the capitals are useful as initials. See Office Specimen Book, pages 217–8.

BLACK OPEN and TITLE TEXT OPEN are other forms of ornamented Black that have had their day of service and are no longer desired. O. S. B., pages 212–5. OUTLINE BLACKS are not favored by this house; they are frail and soon lose their sharpness and beauty when printed by cylindrical impression upon hard and dry paper. These outlines and other styles of cross-lined and shaded Black-letter make a creditable showing only when perfectly new. Few printers care to renew them after their too brief service. Outline and ornamented Blacks, of doubtful value even in ceremonial printing, should never be selected for mercantile work.

☛ *Unless specially requested, do not space single letters in lines or words of Black. The spirit of old Black-letter calls for a close fitting of all characters, as well as for great compactness in composition. Black-letter shows to best advantage when* WORDS, *not letters, are thin-spaced.*

Avoid the composition of a title-page or a circular exclusively in Black-letter by the method of open display. The lower-case catch-lines of small Black that may be required between lines of bold display damage the general effect. If catch-lines have to be used let them be in small roman capitals.

Black-letter is most effective when set compactly, either as a paragraph with large initial letter or in half-diamond indention.

Initials of large sizes that span three or more lines at the beginning of a compact composition should be of approved old-style form. Kelmscott initials, the Caxton initials, and others of similar quaintness are best. Initials of modern design are inappropriate and ineffective before the old faces of Black-letter.

ALHAMBRA BLACK is of simpler and neater design and has a readable lower-case, but its profusely ornamented capitals render it distasteful to readers of the present time. O. S. B., page 234.

THIN-SPACING of single letters may be prevented sometimes by the use of a large square initial letter at the beginning of the paragraph, but the initial so chosen should line with the first line of text letter and make no noticeable gap of white.

Sometimes the large initial narrows the measure and makes difficult even spacing and neat justification. To prevent these faults, a larger size of Black-letter may be selected for the more important and a smaller size for the less important words. The capital letters of the Monk and Missal series can also be used for this purpose. Extra justification will be required by these irregularities, but the improvement so produced in the appearance of the composition is worth the additional trouble. *The uncouthness and unworkmanlike show of the thin-spaced letters of a word within a solid text should be prevented at any cost.*

The combination, justification, and even-lining of different sizes in a solid text call for skill and patience, but these troublesome expedients are to be preferred to slipshod letter-spacing, which is as unworkmanlike as the uneven leading of a book page for the purpose of making that page of standard length.

CAPITAL letters of a lower-case font with lower shoulders make trouble. When a letter of this form is needed, send it to the foundry, and have its objectionable shoulder cut off. The value of an initial is largely in its close fitting to the text type, and especially so in a Black-letter text. The initial that compels a broad gap of white below is not a grace; it is a positive disfigurement to any composition.

Uniformity of style, commendable in many forms of open display, is not possible in all compositions of Black-letter.

IN A TITLE-PAGE, the standard style of Black-letter may be selected for the name of the book as the main line of display, when there is reason to believe that it will be acceptable to the author and publisher. It is usually acceptable when the book treats of liturgical, bibliographical, or Old English subject matter, but it is not so wise a choice for a book entirely modern in matter and manner. The thinness and boldness of Black-letter often tempt the compositor to select it for the main line of display when that line has too many letters for proper prominence in roman capitals. Black-letter will give the boldness that is not possible from the use of thin-stemmed Two-line Condensed capitals, but it makes discord with the roman capitals of a title-page.

THE MEASUREMENTS OF LOWER-CASE ALPHABETS
IN EMS OF 12-POINT

STANDARD BLACKS

A abcdefghijklmnopqrstuvwxyz 1234567890 ſ fi ff ft ſh ß fi ff ft fl
BREVIER BLACK No. 2, R. S. 8

B abcdefghijklmnopqrstuvwxyz 1234567890 fi ff fl ffi ffl
LONG-PRIMER BLACK, A. D. F. & S. 10

C abcdefghijklmnopqrstuvwxyz fi ffi ff ft fl
LONG-PRIMER BLACK No. 3, R. S. 9

D abcdefghijklmnopqrstuvwxyz 1234567890 ch ck tz ſ ſh ſk ſl ſſ ſt ff ft
LONG-PRIMER BLACK No. 4, R. S. 8½

E abcdefghijklmnopqrstuvwxyz 1234567890 fi fl ff ffl æ &
LONG-PRIMER BLACK No. 401, Bruce. 10½

F abcdefghijklmnopqrstuvwxyz 1234567890 ſſ ch ck ſl ſt
. 12-POINT PRIORY TEXT, A. T. F. 10¾

G abcdefghijklmnopqrstuvwxyz p̄ p̄ ā ē ī ō r̄ t̄ p̄ q̄ q̄ ꝯ ꝝ ꝯ
PICA BLACK No. 3, R. S. (Helyas) 12¾

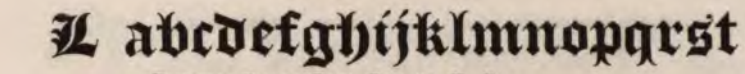
H abcdefghijklmnopqrstuvwxyz 1234567890 ſſ ch ſi ſſi
PICA BLACK No. 4, R. S. (Philobiblon) 12

I abcdefghijklmnopqrstuvwxyz ſ ſi ſl ſſ ſſi ſt ſſi ch
ENGLISH BLACK No. 3, R. S. 14

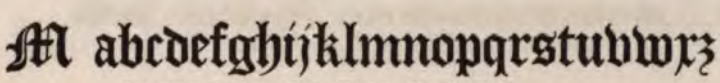
J abcdefghijklmnopqrstuvwxyz
GREAT-PRIMER BLACK No. 1, R. S. 20½

K abcdefghijklmnopqrstuvwxyz fi ff
GREAT-PRIMER BLACK No. 2, R. S. 18½

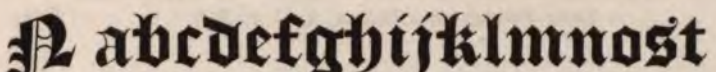
STANDARD BLACKS



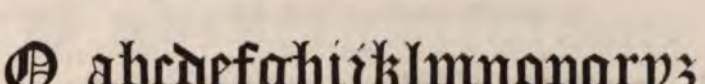
DOUBLE SMALL-PICA BLACK, R. S. $25\frac{3}{4}$



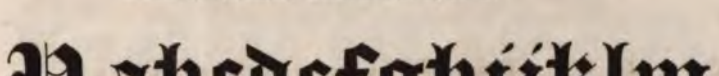
DOUBLE SMALL-PICA BLACK No. 2, R. S. $20\frac{1}{2}$



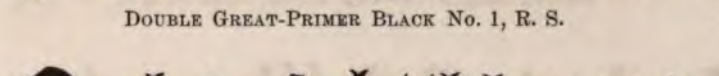
DOUBLE ENGLISH BLACK No. 1, R. S. 30



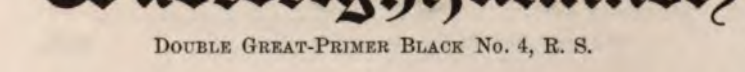
DOUBLE ENGLISH BLACK No. 2, R. S. 26



DOUBLE GREAT-PRIMER BLACK No. 1, R. S. 40



DOUBLE GREAT-PRIMER BLACK No. 4, R. S. $30\frac{1}{2}$



CANON BLACK No. 1, R. S. $57\frac{1}{2}$

CANON BLACK No. 2, R. S. $49\frac{1}{2}$

The Black-letters of the DeVinne Press

OLD BLACK

A abcdefghijklmnopqrstuvwxyz 1234567890 ffffffffffffæ&$
6-POINT OLD BLACK, A. D. F. & S. $7\frac{2}{3}$

B abcdefghijklmnopqrstuvwxyz 1234567890 aáéíÿñ
BREVIER OLD BLACK, A. D. F. & S. $10\frac{1}{4}$

C abcdefghijklmnopqrstuvwxyz ſſſiiſbſiſlſtſſi
LONG-PRIMER OLD BLACK, A. D. F. & S. $12\frac{1}{4}$

D abcdefghijklmnopqrstuvwxyz xããõçÇ
12-POINT OLD BLACK, A. D. F. & S. $14\frac{1}{4}$

E abcdefghijklmnopqrstuvwxy
GREAT-PRIMER OLD BLACK, A. D. F. & S. 19

F abcdefghijklmnopqrsu
DOUBLE SMALL-PICA OLD BLACK, A. D. F. & S. $22\frac{1}{2}$

G abcdefghijkmnt
36-POINT OLD BLACK, Boston T. F. $35\frac{1}{2}$

H abcdefghijkl
42-POINT OLD BLACK, F., L. & Co. 44

I abcdefghik
48-POINT OLD BLACK, A. D. F. & S. 51

The Black-letters of the DeVinne Press

OLD BLACK

Jabcdefg

72-POINT OLD BLACK, A. D. F. & S. 70

THICK-FACED

F abcdefghijklmnr

DOUBLE SMALL-PICA BLACK No. 400, Bruce 33

Gabcdefghn

DOUBLE GREAT-PRIMER BLACK No. 400, Bruce 53

BLACK Nos. 400 AND 401

A abcdefghijklmnopqrstuvwxyz 1234567890
NONPAREIL BLACK No. 400, Bruce $6\frac{1}{2}$

B abcdefghijklmnopqrstuvwxyz 1234567890
BREVIER BLACK No. 3, McK., S. & J. $7\frac{3}{4}$

C abcdefghijklmnopqrstuvwxyz
BREVIER BLACK No. 401, Bruce $8\frac{1}{4}$

D abcdefghijklmnopqrstuvwxyz ffiffffffl
SMALL-PICA BLACK No. 400, Bruce 12

E abcdefghijklmnopqrstuvwxyz ffiffl
PICA BLACK No. 400, Bruce $15\frac{3}{4}$

SATANICK

A abcdefghijklmnopqrstuvwxyz 1234567890 ✱✱✱✱✱✱✱✱✱✱✱✱✱

6-POINT SATANICK, Boston T. F. 8

B abcdefghijklmnopqrstuvwxyz 1234567890 ✱✱✱✱✱✱

8-POINT SATANICK, Boston T. F. $9\frac{3}{4}$

C abcdefghijklmnopqrstuvwxyz 1234567890 ✱✱

10-POINT SATANICK, Boston T. F. $11\frac{1}{2}$

D abcdefghijklmnopqrstuvwxyz 1234567

12-POINT SATANICK, Boston T. F. $13\frac{1}{2}$

E abcdefghijklmnopqrstuvwxyz

18-POINT SATANICK, Boston T. F. $18\frac{3}{4}$

F abcdefghijklmnopqrw

24-POINT SATANICK, Boston T. F. $25\frac{1}{2}$

G abcdefghijklmnop

30-POINT SATANICK, Boston T. F. $30\frac{3}{4}$

H abcdefghijklmn

36-POINT SATANICK, Boston T. F. $36\frac{1}{2}$

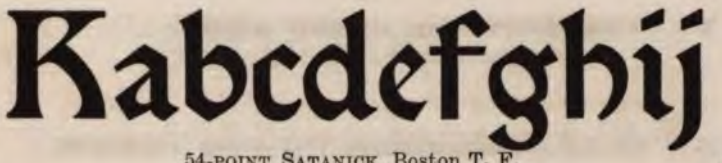
I abcdefghijkq

42-POINT SATANICK, Boston T. F. $43\frac{3}{4}$

J abcdefghst

48-POINT SATANICK, Boston T. F. 49

SATANICK

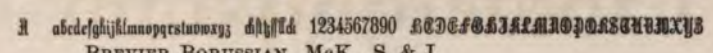


54-POINT SATANICK, Boston T. F. $54\frac{1}{2}$

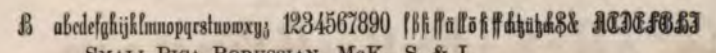
60-POINT SATANICK, Boston T. F. 60

72-POINT SATANICK, Boston T. F. 70

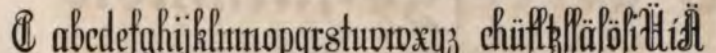
BORUSSIAN



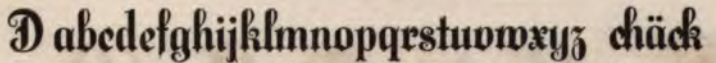
BREVIER BORUSSIAN, McK., S. & J. 51_2



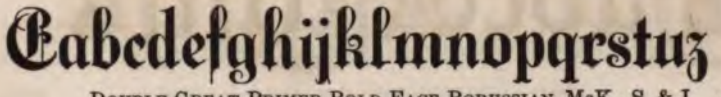
SMALL-PICA BORUSSIAN, McK., S. & J. 63_4



DOUBLE SMALL-PICA BORUSSIAN, McK., S. & J. 123_4



DOUBLE SMALL-PICA BOLD FACE BORUSSIAN, McK., S. & J. 163_4



DOUBLE GREAT-PRIMER BOLD FACE BORUSSIAN, McK., S. & J. 243_4

OLD FLEMISH

abcdefghijklmnopqrstuvwxyz 1234567890

NONPAREIL OLD FLEMISH, McK., S. & J. 7$^{2}/_{3}$

abcdefghijklmnopqrstuvwxyz 1234567890

8-POINT OLD FLEMISH, McK., S. & J. 9$^{1}/_{4}$

abcdefghijklmnopqrstuvwxyz 1234567890

9-POINT OLD FLEMISH, McK., S. & J. 10$^{2}/_{3}$

abcdefghijklmnopqrstuvwxyz 1234567890

12-POINT OLD FLEMISH, McK., S. & J. 11$^{3}/_{4}$

abcdefghijklmnopqrstuvwxyz éèê

PARAGON OLD FLEMISH, A. D. F. & S. 16$^{1}/_{4}$

abcdefghijklmnopqrstuw

30-POINT OLD FLEMISH, McK., S. & J. 21$^{1}/_{2}$

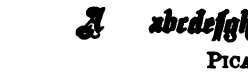
abcdefghijklmnow

BODY 32 (Old German) OLD FLEMISH, B. & Co. 30$^{1}/_{4}$

Habcdefghijk

BODY 48 (Old German) OLD FLEMISH, B. & Co. 47$^{3}/_{4}$

SLOPING BLACK



PICA SLOPING BLACK, McK., S. & J. 10½

GREAT-PRIMER SLOPING BLACK, McK., S. & J. 14¾

DOUBLE SMALL-PICA SLOPING BLACK, McK., S. & J. 18⅔

DOUBLE ENGLISH SLOPING BLACK, McK., S. & J. 25

DOUBLE GREAT-PRIMER SLOPING BLACK, McK., S. & J. 30

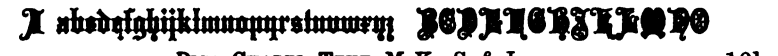
SIX-LINE PICA SLOPING BLACK, McK., S. & J. 56½

BLACK No. 401

GREAT-PRIMER BLACK No. 401, Bruce 15

DOUBLE SMALL-PICA BLACK No. 401, Bruce 19

CHAPEL TEXT



PICA CHAPEL TEXT, McK., S. & J. 10½

GREAT-PRIMER CHAPEL TEXT, McK., S. & J. 12

TWO-LINE SMALL-PICA CHAPEL TEXT, McK., S. & J. 15

TWO-LINE ENGLISH CHAPEL TEXT, McK., S. & J. 18½

CHURCH TEXT

DOUBLE SMALL-PICA CHURCH TEXT, Bruce 11

DOUBLE ENGLISH CHURCH TEXT, C. R. S. & Co. 21½

DOUBLE GREAT-PRIMER CHURCH TEXT, C. R. S. & Co. 30

CANON CHURCH TEXT, Conner 34¼

AUGUSTAN BLACK

abcdefghijklmnopqrstuvwxyz 1234567890

BREVIER AUGUSTAN BLACK, Bruce 7

abcdefghijklmnopqrstuvwxyz 1234567890

LONG-PRIMER AUGUSTAN BLACK, Bruce 8½

abcdefghijklmnopqrstuvwxyz 1234567890 fi

PICA AUGUSTAN BLACK, Bruce 11¼

abcdefghijklmnopqrstuvwxyz ffiffifff

GREAT-PRIMER AUGUSTAN BLACK, Hagar 15

ANGLO-SAXON

E abcdefghijkms

FOUR-LINE PICA ANGLO-SAXON, McK., S. & J. 37

Fabcdefghijkl

FIVE-LINE PICA ANGLO-SAXON, McK., S. & J. 44⅝

Gabcdw

EIGHT-LINE PICA ANGLO-SAXON, McK., S. & J. 75

Initials

Initial Letters

UR collection of initial letters is large and varied. Those made expressly for the general service of this house have all the letters of the alphabet. Some have added blocks for two or more colors, and some are single letters only. Other complete alphabets from several European foundries are on foreign bodies that differ from our American standard. They have been collected to give proper expression to fashions of book work in different countries and centuries, and should not be used indiscriminately. The letter that is a grace in one book may be a blemish in another. The suggestions that follow will serve as guides to selection.

INITIAL LETTERS are great helps in making print attractive. Readers who prefer a severe simplicity in print and who dislike words or lines in types of bold display, or a too frequent recurrence of descriptive subheadings, seldom object to a properly selected large letter at the head of a long paragraph. They are really needed to make easy of reference the short chapters of the

Bible and the different divisions in hymn-books and manuals of devotion. In many other kinds of printed matter they could be selected oftener with advantage. A proper initial at the beginning of a first paragraph always gives attractiveness to the composition. It is the feature that first catches the eye. The letter selected for this service may be plain or ornamented, but it should be fitting in size and style and appropriate to the subject.

A large or ornamented letter at the beginning of a chapter or paragraph, as high as many lines of the text type by its side, and lining neatly with its first and last lines, is known as an Initial.

The roman capital letter of large size and in a similar position is called a Two-line letter. "Two-line" is not precisely descriptive, for a type so called may span three or more lines of its mated text, but it is not a two-line letter if it does not line. The capitals furnished with large lower-case letters, sometimes used as substitutes, do not fairly serve as initials, for they have shoulders at foot that leave an unpleasing gap of white space at the last line. To prevent this fault, type-founders provide for initials special types with small shoulders so that they will truly line with text type.

SIZE is the feature to be first considered. For small type on a small page of the ordinary book, select a plain two-line roman letter that will span two lines of the text; for large type on a large page, a letter that spans six or more lines may produce a more pleasing effect. A small initial on a large page makes the entire composition seem petty. Yet there are limits to the use of plain two-line letters, which are not so acceptable, even for large text type, when larger than four- or six-line pica. The size of an initial should be controlled by the size of the type. A letter of the height of two lines of text type should be enough for the double-column matter of an 8vo or 12mo page. When the text type is very small, as of 8- or 6-point, a three-line initial may be better. If the text type of an 8vo is in 12- 14- or 18-point, an initial spanning three or four lines will not be too large, and may be still larger with propriety.

The two-line should agree with the text in style as well as in line; a page in Caslon or in Elzevir is more pleasing when it has an initial of similar characteristics. Two-line letters of Caslon, Modernized Old-style, Ancient Roman, or MacFarland, Cheltenham, etc., are consequently required.

TWO-LINE LETTERS call for another requirement. For text types in 10-point or smaller size the ordinary width of roman capital is satisfactory, but for a text in 18- or 24-point, the two-line initial is more pleasing when compressed. For very narrow measures of small text types, the two-line letter is of better shape when it is decidedly condensed.

For large two-line letters of roman capitals a face moderately condensed is to be preferred. Letters like A J L T Y, with structural lines that do not entirely fill the body, make awkward gaps of white space that are disfigurements to the general effect. It was the perception of this disfigurement that induced the early book-makers to fill this vacant space in the letters of irregular form with tracery or decoration.

A two-line letter of this thinner form is to be preferred to the broader form that makes a more unsightly gap of blank space on each side.

The broader form of letter is also objectionable when it has stems much thicker than the type of the text about it. Never select any expanded form of letter for an initial when it makes harsh contrast with the shape of the small types of the text. For the same reason avoid using extra condensed two-line letters.

One initial of large size is enough for a page. There is, at times, a need for smaller initials on that page, but those that are added should be much smaller. Two or more initials on the same page of the same size confuse the reader and nullify one another. They may be acceptable on a pamphlet cover page, where they are relieved by abundant surrounding blank space, but they are not pleasing on the page that is full of small type.

When one large initial only is used, that initial should be very large, and it is most effectively placed at or near the head of the page. A small decorated initial that spans but two or three lines of text type on a large page and is filled with closely engraved lines may not be so attractive as the plainer two-line roman capital.

STYLE is of importance. As a rule, the plain roman two-line initial is preferred for books or circulars of serious subject matter, but there are some exceptions, not easily described or classified, for which the decorated initial may be an improvement. The small ornamented initial is best fitted for small type, but it can be used sometimes as a secondary attraction in the para-

graphs that follow a first large initial. When two or more are to appear on the same page the first should be very bold. Under no circumstances should the first be small in size and niggled with dense or closely engraved ornamentation. The small ornamented initial instead of improving really degrades the composition. On a page of large type one small initial always seems out of place.

In the early days of printing when paragraphs were not made, and when a chapter of many pages had no break of white space from its beginning to its end, the first letter of the new chapter always began with a big and ornamented letter.

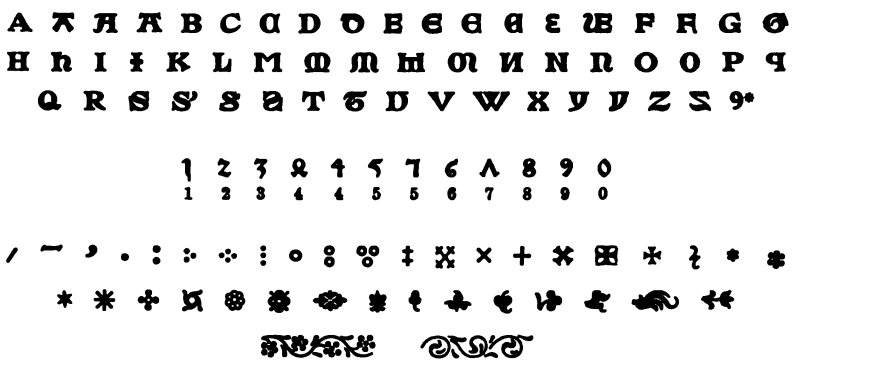
To prevent an excess of the paragraph signs ¶ ¶, initials of very small size were occasionally used by early book-makers in very compact composition to divide the subject matter of separate sentences, or to distinguish versicles from responses.

Initial letters made before the invention of printing were designed for two or more colors. When color printing was found impracticable, the outline only of the letter was engraved, in the belief that the future owner of the book would fill in the outline with any bright color. The desired color was seldom added, but designers have followed the old fashion of preferring initials engraved to show white letters. Lines or vines that fill the gaps of white around the more irregular parts of the letters are added to make a light-and-shade contrast of black, white, and gray. The initials now most approved by publishers are those that have letters that appear as black, with light and open decoration about them that seems gray in print.

An engraved initial in which the letter has been made obscure by eccentricity of shape and by a profuse tangle of surrounding intertwisted lines or vines is seldom pleasing; it is spoiled by what artists call niggling or overworked decoration. Decoration about an outline initial should be open, and should mate with the gray color of adjoining lines of text type.

THE NUMISMATIC on 8-point body, first made in type for the lettering of old seals and medals, is a small size now used for the petty initials of some books, but it cannot be used effectively for this purpose within the limited space of an 8-point body. It has not enough of blackness and boldness to give distinction to new subject matter, and the types, very close fitted, always need hair-spaces between letters. Its best use is for the letters of the word that follows the large initial.

The Initials of the De Vinne Press

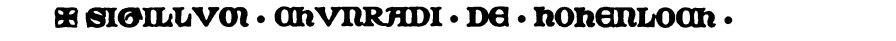


*Abbreviation for *us* or *um*

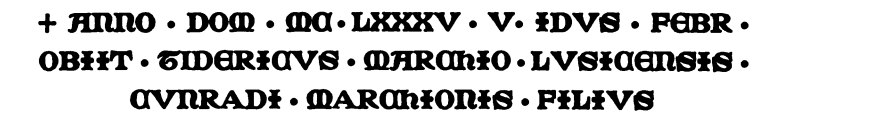
THE LETTERS, ARABIC FIGURES, AND ORNAMENTS USED BY DESIGNERS AND ENGRAVERS OF SEALS, COINS, MEDALS, AND INSCRIPTIONS UPON METAL OR STONE DURING THE FIFTEENTH AND SIXTEENTH CENTURIES

From the royal seal of Ludwig of Bavaria

Seal of a Count Conrad von Hohenlohe



Tombstone of a Margrave von der Lausitz



Numismatic, German body No. 8. Alphabet measures 17½ ems of 12-point

The style of decoration to be produced in an initial is more in the province of the designer than of the printer, but it is the printer, not the designer or engraver, who has to accept the responsibility for the unwise selection of unacceptable ornament.

It is not always desirable that the letter in a decorated initial should be in the brighter color. The letter may be more effective in black and its outer decoration in red, so that it shall show at first glance its connection with the text type. A ringed or banded outline about the letter is most pleasing in black, white, or gold.

RITUAL on long-primer and pica bodies is not any bolder than Numismatic, but it could be used in invitations, programmes, and ceremonial printing, in which a little ornamentation is seldom an offense. To those who object to the slight decoration of this Ritual, 10- and 12-point Uncial initials may be acceptable. They add boldness as well as features of quaintness to monotonous roman type. The 10- and 12-point could often be used to add variety of appearance to plain paragraphs. These small bodies can serve as two-line initials for 5- and 6-point text type, but they are petty and not bold enough.

RITUAL, LONG-PRIMER BODY

10 points. Conner $27\frac{1}{2}$

RITUAL, PICA BODY

12 points. Conner $38\frac{3}{4}$

MISSAL INITIALS in ten different sizes from 10- to 78-point, of good service as two-line letters, are equally serviceable when set up to appear as full words in separate lines of display. They are of uncial form and adaptable to a text in roman or Black-letter. It is a mistake to assume that a Black-letter line or text must have a strictly Black-letter initial. Fifteenth-century books show that early printers, and the scribes who preceded them, preferred the uncial or rounded form of roman capital over the irregular Black-letter, for the Uncial permitted greater freedom in construction and decoration.

For the ordinary modern book two-line roman capital letters should be preferred; for the book treating of medieval subject matter select the uncial shape.

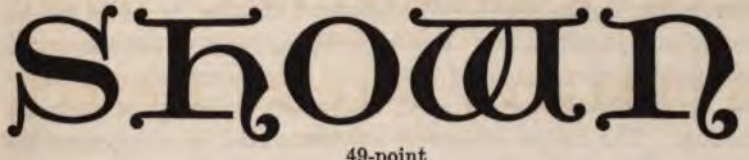
UNCIALS

Also called Monk or Missal Type by type-founders

78-point 178½

60-point 153

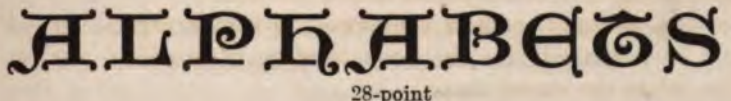
This face is also in outline for two-color work. See page 65.



49-point 116

30-point. A 81½

30-point. B



28-point 60¼

The Initials of the DeVinne Press

UNCIALS

IS NOW CALLED

22-point 49¼

UNCIAL OR MEDIEVAL

18-point 40

OLD SCRIBES USED IT IN

12-point 32½

ROMAN AND BLACK-LETTER

10-point 26¾

DECORATED

30-point 63

This uncial shape of capital can be used with roman and Black-letter, either as an initial or for words of display, or as an aid in spacing and justification. It is an accepted form in church work. Some publishers approve of it in their advertisements and circulars, but it should not be used freely for ordinary commercial printing. The larger sizes and the Decorated 30-point were designed and made for the special use of the De Vinne Press; the smaller sizes are from German and English type-foundries.

TYPE

Extreme height, 1⅜ inches. Cincinnati No. 24

Complete alphabet

The ordinary two-line letters provided by type-founders, with but little shoulder, are graded so that they advance in size by two and four points. This grading is entirely insufficient for the different linings that will be needed for different sizes and cuts of text type and their unavoidably unequal leading. The selection and adjustment of a true-fitting initial letter call for much discretion and not a little skill on the part of the compositor.

Sometimes the only size that will serve is found in the capital letter of a lower-case font. To make proper use of this letter, it will be necessary to send it to the electrotype foundry and have the lower shoulder cut off.

If this is not done an unsightly white gap appears and the effect of the initial is damaged. The white gap made by this lower shoulder is an offence even to the uncritical reader.

There are other expedients. A short letter like I, with a straight stroke, can be cut in two and lengthened, and other letters may be neatly shortened in the foundry at small loss of time. These are troublesome methods, but the end justifies the means. In another pamphlet may be found many large capitals of italic and other styles that have been lengthened or shortened to make them serve as initials for paragraphs. When the letter cannot be lengthened or shortened, the gap so produced is least offensive at the top of the initial.

HE FAC Initial, a cheap substitute for the Pierced Initial, is made by combinations of small borders about an interior letter. As these borders are troublesome to construct and too often plainly show their joints, the Fac Initial is seldom made now. To be suitably decorative, there should be a new form of border for each new initial, but suitable styles of border are not always at hand.

HE PIERCED Initial, a hollow square of engraved ornament in which the letter of any type can be inserted, was a favorite form a hundred years ago, but is now one of the many neglected styles. A full series of pierced initials is not to be found on sale, and the designing of a properly mated series of borders will be quite as difficult as a special engraving of letters with the borders.

THE HIGH or UPSET Initial that lines at its foot with the first line of text and projects upward above this first line, is an old form of merit, but seldom used. It can be made serviceable only in catalogues and open matter in which paragraphs are separated by white lines.

FITNESS is also needed in the style of a selected initial letter, whether plain or decorated. An old-style text type should have an old-style two-line letter; a type of modern cut should be mated with an initial of similar face. This is not easily done. All that can be expected of the compositor is that he will do the best he can with materials that are available. He may have to mate text types of Caslon, Cadmus, or Renner with initials of other faces of old-style that are of proper height, but initials so selected should not present the appearance of dissimilarity or unfitness.

The two-line letter of an advertisement is usually followed by one or more words of large capitals of the text type. In book work it is customary to follow this initial with small capitals, for it often happens that full capitals will not line with the initial at the top of the first line. By old usage, a large initial in Black-letter was followed in its first line by a word partly in capitals and partly in lower-case of the Black-letter text. This treatment is not approved now. Two or more Black-letter capitals together are a disfigurement to the composition, yet all capitals of roman or of any other form of plain letter may not be used with acceptability. It is required that the type of connecting words should be of quaint form. When the Uncials here shown are too wide, the thinner styles known as Glyptic, Cabalastic, Century, etc., could be used in full words. These styles, not in case, are kept in paper packages, and may be selected with advantage in compositions that call for unusual care (see Office Specimen Book for specimens). Care should be taken that the alien faces so substituted shall agree in some feature with the Black-letter of the text.

The Uncials of small size, shown on a previous page, are of service as connecting letters or words between a leading large initial and the text type that follows, as aids to even-spacing in a Black-letter text, as subordinate initials in that text, and even as separate lines of display. They can be used with propriety in many forms of modern printing, and are especially favored by churchmen and publishers.

45 points

THE MONASTIC

54 points

The Monastic Initials here shown are the designs of William Morris and Burne-Jones, made by these artists in old German style for the books of the Kelmscott Press. They are in a series of six sizes, but the alphabets for each series are not complete. Letters not in case will be furnished on request. When a real need arises, intermediate or larger sizes will be photo-engraved to order. Some of the letters are provided with blocks for two and three colors.

67 points

This Monastic style of initial is adapted for texts in Satanick or in any of the earlier forms of Black. It is not so well adapted for texts of small roman type or for modern faces of Light-faced Black.

84 points

Each letter, as a rule, is of a form easily identified, even when it is of unusual shape. Note also that it has about it a ring or band of white as an aid to greater perspicuity. The decoration attempted, extremely simple and with few engraved lines, does not produce the appearance of rudeness or coarseness.

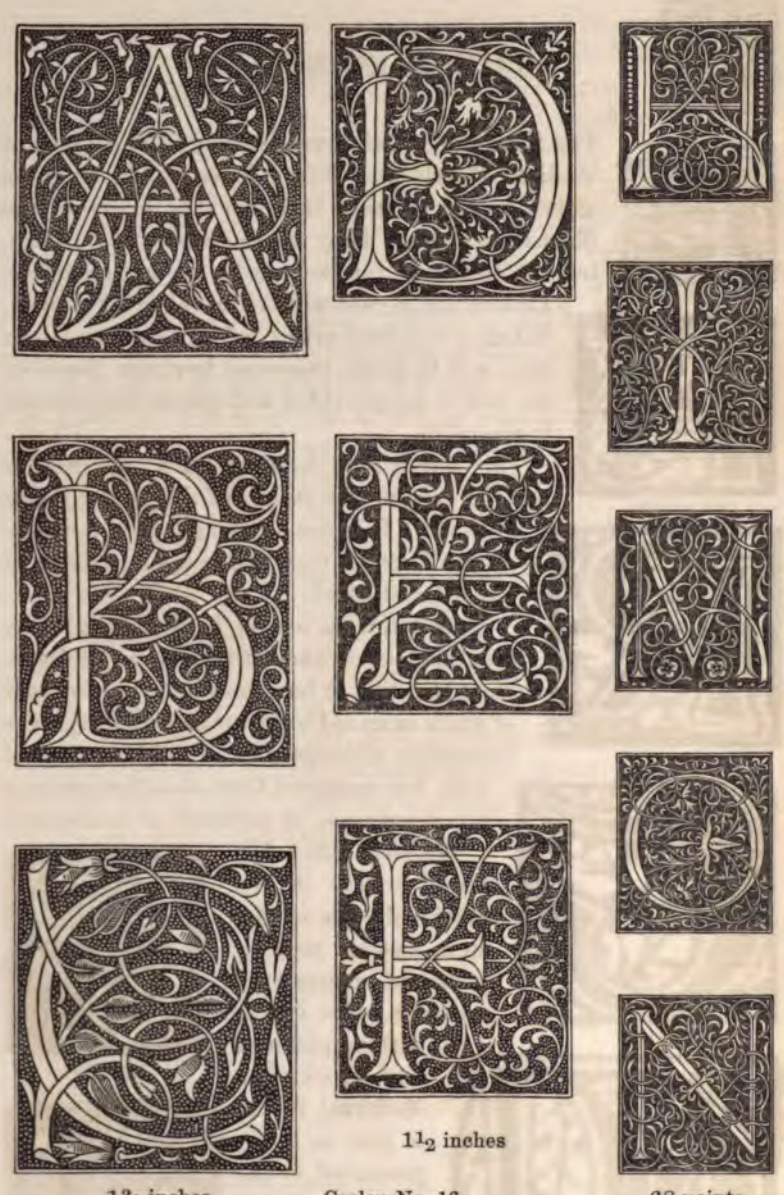
90 points

We have also a few initial letters in the medieval style of design, but in modern style of engraving, showing white letters within a pictorial framework. The Medieval Initial is just as fairly presented in the following pages showing Caxton and old French initials.

74 points

96 points

79 points



$1\frac{3}{4}$ inches Caslon No. 16 68 points

$1\frac{1}{2}$ inches

The largest size of $1\frac{3}{4}$ inches is complete.

The designs of Ratdolt, a printer at Venice between 1476 and 1487, and eminent as the best typographic decorator of his time.

ZEESE No. 23

The caps and the pendants to these letters can be used wisely only in very open display. Never insert the pendants in close or solid composition. The side decoration should be kept in the margin at the left when it is possible.

These attached hair-line decorations may be of service as tail-pieces for short pages or in other gaps. Some of them will need a horizontal hair-line brass rule at the broader side.

A decorated initial is most useful when on a square metal body. Those on bodies of an irregular form with pendants of trailing decoration at top, side, or foot should be carefully notched in the electrotype foundry with true right angles. Notching with hand saw and file produces notches that throw types off their feet.

ZEESE No. 22

Series 22 and 23 have complete alphabet Color blocks for B H T

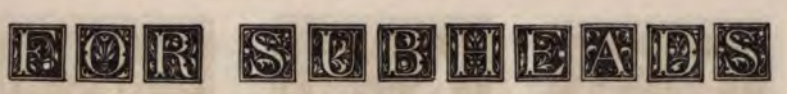
72 points. Mayeur No. 699
Incomplete alphabet

58 points. Caslon No. 21
Complete alphabet. Color blocks for C I P T

$1\frac{1}{8}$ inches. Caslon No. 10
Complete alphabet. Color blocks for F S T

Initials with white letters within a solid or nearly solid background are much improved in appearance when a separate block is cut for the letter only, so that it can be printed in a brighter color of ink. Scarlet red is the color most approved, but the colors may be reversed with good effect—black for the letter and red for the background.

In compact composition, a properly selected initial is not so wasteful of space as the ordinary displayed heading with its unavoidable blank above and below. The initial occupies less space, and to the listless reader is more inviting.



22 points. Bruce No. 10
Complete alphabet

30 points. Caslon No. 22
Complete alphabet

30 points. Bruce No. 11
Complete alphabet

42 points. Bruce No. 12
Complete alphabet. Color blocks for N

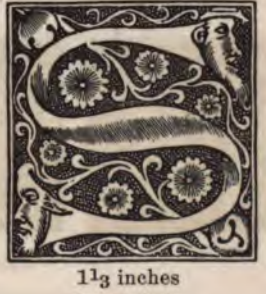
52 points. Mayeur No. 697
Complete alphabet

72 points. Audsley
B and I are the only other letters

$1\frac{1}{4}$ inches. Caslon No. 13
Complete alphabet

72 points. Chancery. Chiswick Press
Complete alphabet

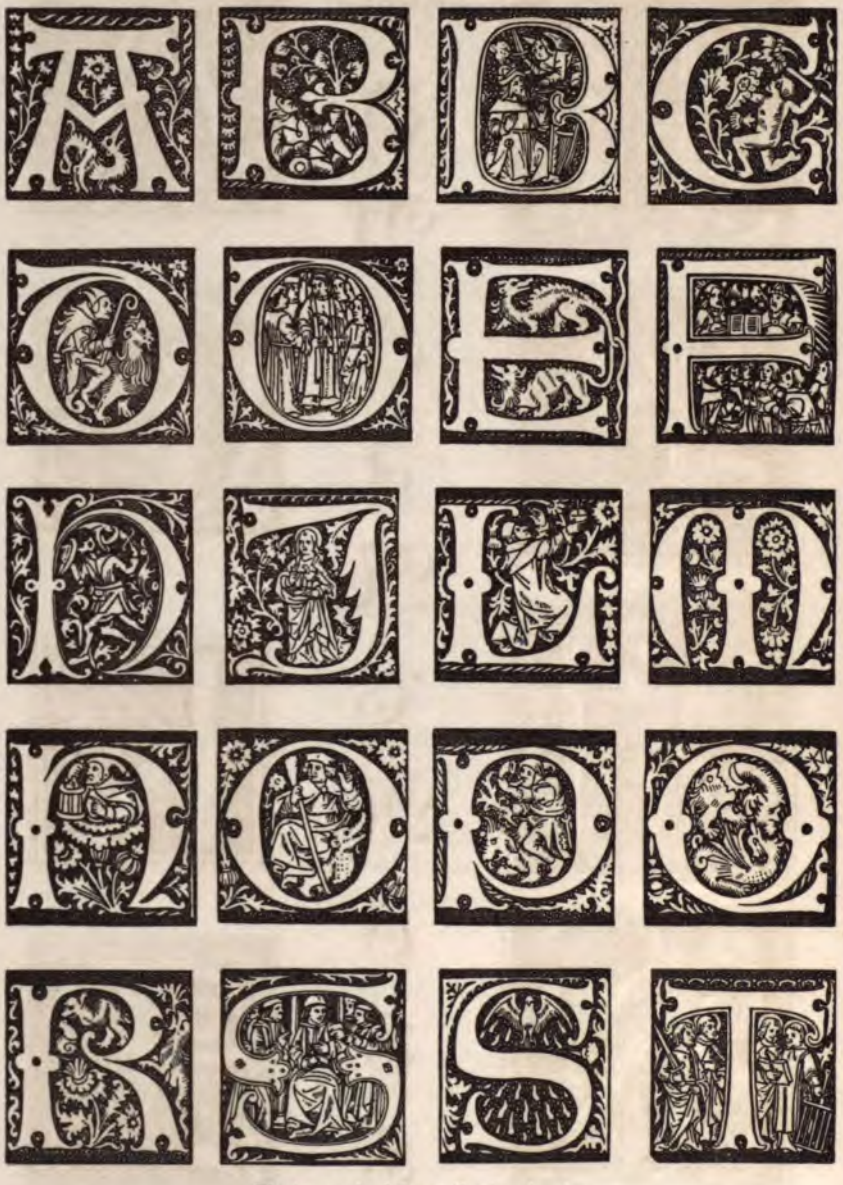
OLD FRENCH



1½ inches
Incomplete

1⅓ inches
Incomplete

CAXTON INITIALS



Photographed from Caxton books

72 points. Incomplete alphabet. I and J take the same character

OLD FRENCH

1$^{1}_{8}$ inches

1$^{3}_{8}$ inches

48 points
Incomplete

1$^{3}_{8}$ inches

The Initials often called Caxton, taken from Caxton originals, show many evidences of French design and engraving.

The Romance Initials, of which we have all the letters, are well adapted for illustrations to books that describe old French habits and manners. Some of the letters have blocks for added colors, and these added blocks are really needed to bring out fully the intent of the designs.

1$^{3}_{8}$ inches

1$^{3}_{8}$ inches
Romance Initial
Complete alphabet
Color blocks for C

1$^{1}_{8}$ inches
Incomplete

The Initials of the DeVinne Press

60 points. Reed No. 1

Complete alphabet. Color blocks for B D I J

36 points. Reed No. 2

Complete alphabet. Color blocks for B I J

$1\frac{1}{8}$ inches

Incomplete alphabet

22 points. Conner

Complete alphabet

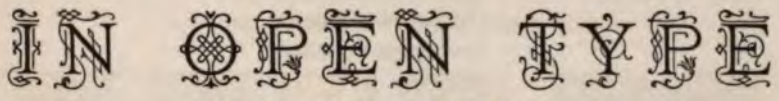
28 points. Æsthetic. A. T. F. Complete alphabet

We have this Æsthetic face on bodies of 24- and 16-point

38 points. Bruce No. 13

Incomplete alphabet

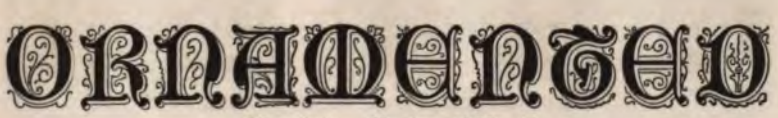
32 points. Caslon No. 3
Incomplete alphabet. Color blocks for T



36 points. A. D. F. & S.
Complete alphabet

62 points. Bauer
Complete alphabet. Color blocks for S

60 points. Cincinnati No. 48
Complete alphabet. Color blocks for A M



30 points. Cincinnati No. 46
Complete alphabet

24 points. Cincinnati No. 45
Complete alphabet

70 points. Bauer
Incomplete alphabet

60 points. Conner No. 11
Complete alphabet. Color blocks for A T
Specially made for the largest size of Church-text lower-case

63 points
Complete alphabet. Color blocks for T

Incomplete alphabet. Some duplicates

48 points
Complete alphabet

74 points. Caslon No. 12. Complete alphabet

1 3/8 inches
Old English
Incomplete alphabet

52 points
18th-Century
Old English
Incomplete

1 1/8 inches. Old English
Incomplete alphabet
Color blocks for A D

The Initials of the De Vinne Press

1¼ inches

Incomplete alphabet. Color blocks for N

1½ inches. No. 1 1¼ inches. No. 2 1¼ inches. No. 3

1¼ inches. Complete alphabet. Color blocks for A D F M O S T

70 points. Incomplete alphabet. Color blocks for E H M O T W Y

52 points
Complete alphabet. Color blocks for I W

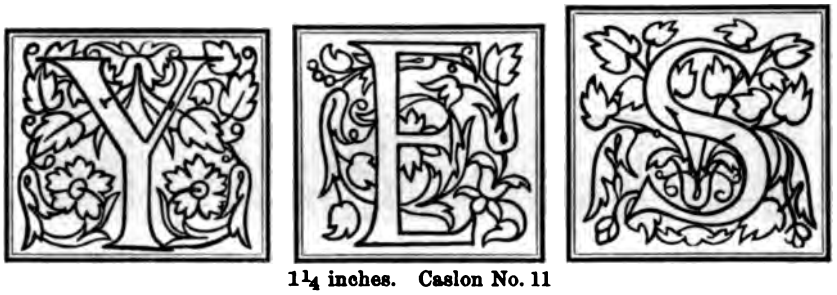
60 points. Zeese No. 17
Complete alphabet. Color blocks for E I S T

48 points. Zeese No. 18
Complete alphabet. Color blocks for A M

A MITRED rule border, single, double, or parallel, to inclose the engraved initial was once considered by publishers as a much-needed attachment when it had not been so made by the engraver. This method of fencing in the letter is not in much favor now. It may damage more than improve. Do not inclose an initial in a rule border without request. Exception must be made for an initial of irregular form (as in L or P) that is to be printed upon a ground tint made up from light-faced combination border: a rule around the tint border so constructed is really needed to give regularity of outline. But do not attempt to improve a letter in one color only by the addition of a line or a combination border.

74 points. Caslon No. 12
Complete alphabet. Color blocks for T

$1\frac{1}{8}$ inches. Incomplete alphabet



$1\frac{1}{4}$ inches. Caslon No. 11
Complete alphabet. Color blocks for T W

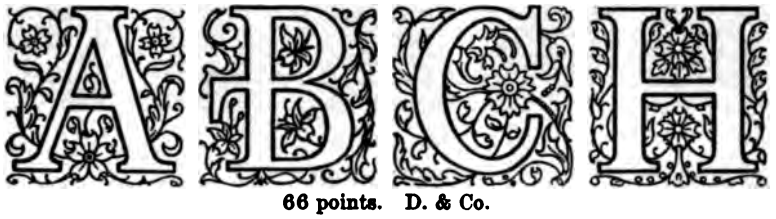
$1\frac{3}{4}$ inches. Caslon No. 19
Complete alphabet. Color blocks for N W Y

TEGNER'S DANISH

1¼ inches
Incomplete alphabet

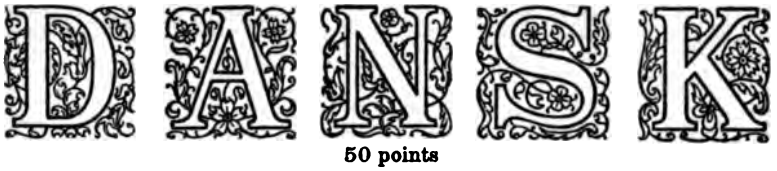
66 points
Incomplete alphabet

1¼ inches
Incomplete alphabet
Color blocks for F

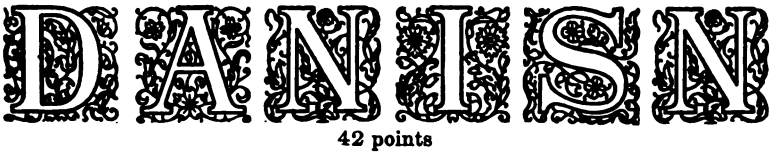


66 points. D. & Co.
Incomplete alphabet

56 points
Incomplete alphabet



50 points
Complete alphabet



42 points
Complete alphabet

1¼ inches

74 points

Incomplete alphabet

Color blocks for A

1¼ inches

46 points. Mayeur No. 735

Complete alphabet

36 points. Mayeur No. 761

Complete alphabet. Color blocks for C T

32 points. Mayeur No. 761½

Complete alphabet

46 points. Bruce No. 3

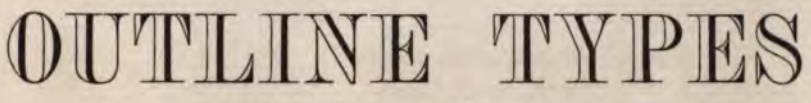
Complete alphabet. Color blocks for N F

The smaller sizes may need the letter in another color

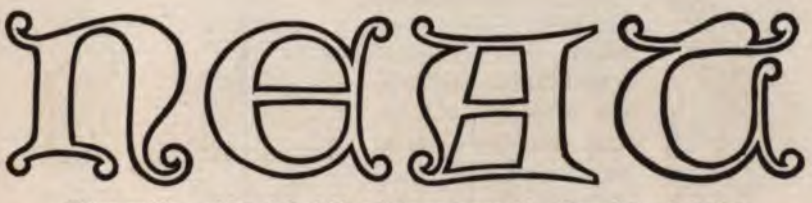
The Initials of the DeVinne Press

FOR COLOR WORK

Cut for Seven-line Moxon (see Black-letter). Incomplete alphabet



36 points. Engraver's Open. Bruce
Complete alphabet

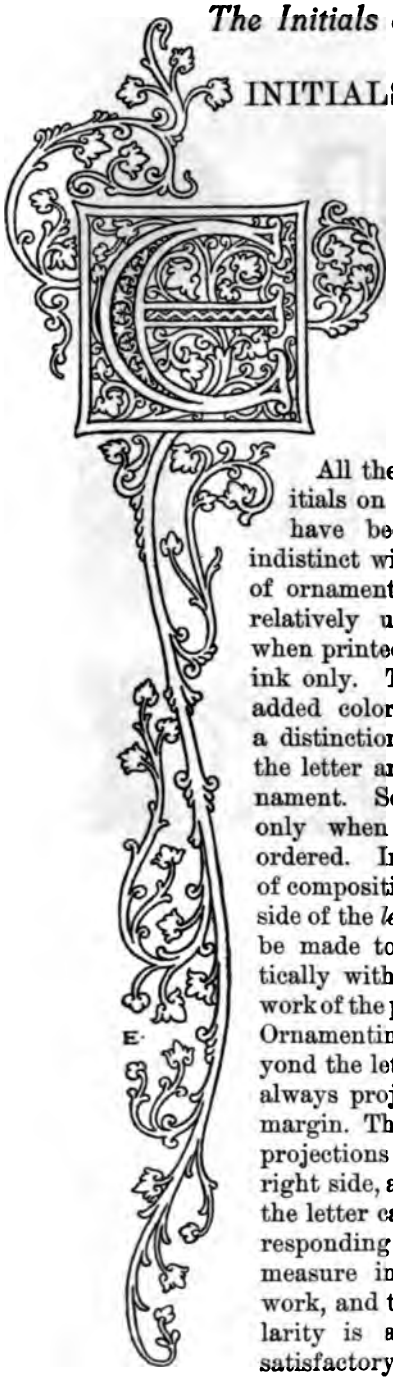


Color outline of Uncial of 60 points on page 43. Complete alphabet

48 points. Cut for Filigree. Incomplete alphabet

48 points. Filigree. Complete alphabet

INITIALS WITH TRAILS



This letter E has blocks for color only in the square that has the letter.

All the large initials on this page have been made indistinct with excess of ornament and are relatively unpleasing when printed in black ink only. They need added color to show a distinction between the letter and the ornament. Select them only when specially ordered. In any kind of composition the left side of the *letter* should be made to line vertically with the type work of the paragraph. Ornamenting lines beyond the letter should always project in the margin. The irregular projections at the top, right side, and foot of the letter call for corresponding changes of measure in the type work, and this irregularity is always unsatisfactory.

Extreme height, $2\frac{1}{2}$ inches

72 points

60 points

Extreme height, $2\frac{3}{8}$ inches

INITIALS WITH TRAILS

54 points.
S. B. & Co.
Color blocks
for A D E P

Do not add the caps and pendants of these letters without a special order. They are more serviceable as tail-pieces to short pages in small books.

Tints for various colors cut for initial

INITIALS WITH TRAILS

Text type must line with letter

Extreme height, 1⅛ inches. Bruce No. 12
Incomplete alphabet

Extreme height, 1½ inches. Bruce No. 22
Incomplete alphabet

Extreme height, 1½ inches. Hagar
Incomplete alphabet

When it is possible, widen the measure, and let the purely decorative lines of the initial stray out in the margin, keeping the letter part in vertical line with the type of the text.

INITIALS WITH TRAILS

Text type must line with letter

Extreme height, 27 points. M. & R. No. 3
Complete alphabet
Useful with very small but not with any large text type

Extreme height, 48 points. Conner No. 10
Incomplete alphabet

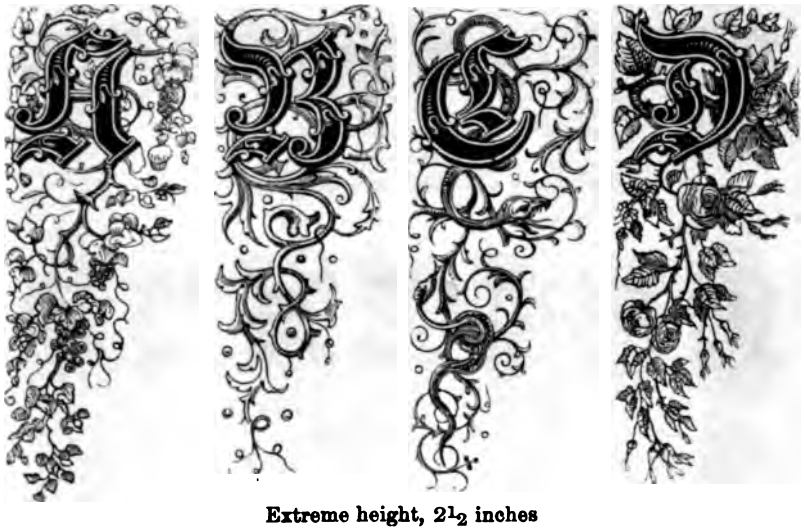
Extreme height, 48 points. Bruce No. 14
Incomplete alphabet

Extreme height, $1\frac{1}{8}$ inches. A. D. F. & S. No. 13
Incomplete alphabet

The obscurity of the letters in Conner No. 10 and Bruce No. 14 warrants the new teaching that letters should always be simple and readable, and that decoration, if needed, should be outside of the letter. These initials should not be selected without order.

INITIALS WITH TRAILS

Text type must line with letter



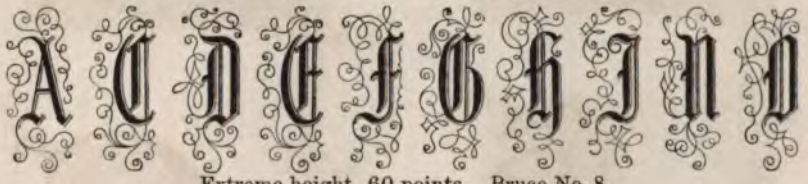
Extreme height, $2\frac{1}{2}$ inches
Complete alphabet

Extreme height, 60 points. Bruce No. 9

Extreme height, $1\frac{7}{8}$ inches. No. 18
Incomplete alphabet

INITIALS WITH TRAILS

Extreme height, 2½ inches. Complete alphabet

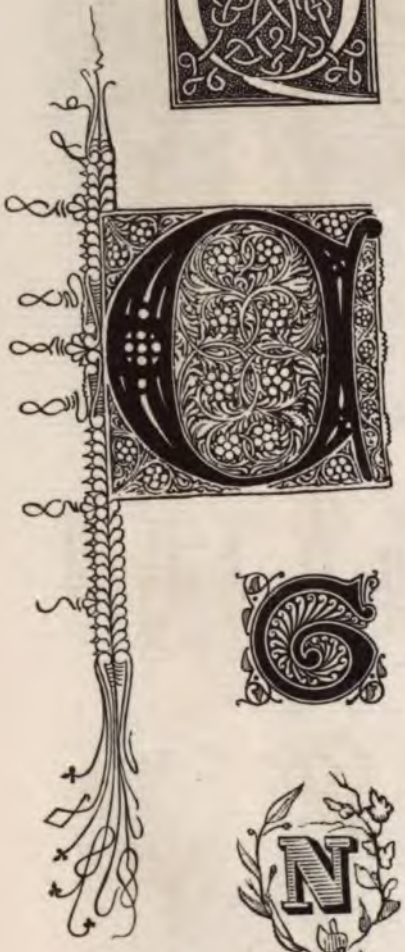
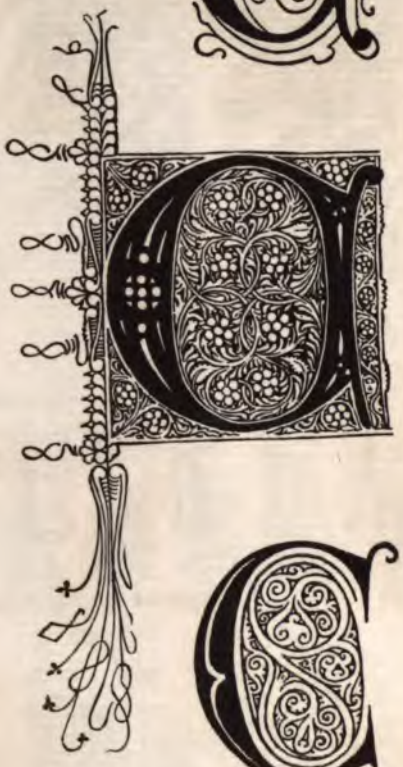


Extreme height, 60 points. Bruce No. 8

Extreme height, 1⅞ inches. A. D. F. & S. No. 12
Incomplete alphabet

When practicable, let the decoration at top project above the first line of text type. Make the letter of the initial line with the text. The decoration at the left should also project in the margin.

SINGLE LETTERS

Cut for two colors

INITIALS WITH TRAILS

Extreme height, 2¼ inches. J. K. No. 24. Complete alphabet
Italian Renaissance. Useful in bold and open display
Not so effective in solid or compact composition

CAPITAL LETTERS

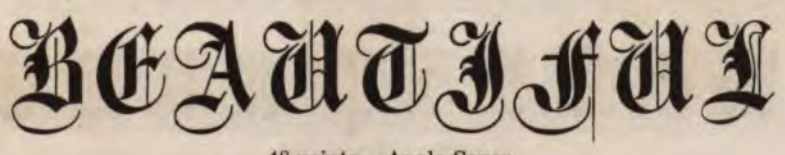
MOSTLY FROM REGULAR FONTS WITH ATTACHED LOWER-CASE. THEY CAN BE USED FOR INITIALS

48 points. Black

60 points. Black

36 points. Black

72 points. Sloping Black



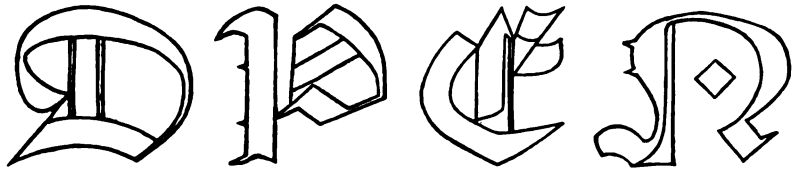
48 points. Anglo-Saxon

The Initials of the De Vinne Press

60 points. Anglo-Saxon

$1\frac{1}{4}$ inches. Anglo-Saxon

$1\frac{3}{8}$ inches. Ornamented Black



60 points. Moxon

Has solid centres for some letters. See page 65

28 points. Church-text

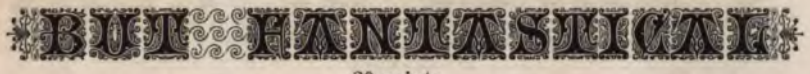
FILIGREE

From American Type Founders Co.

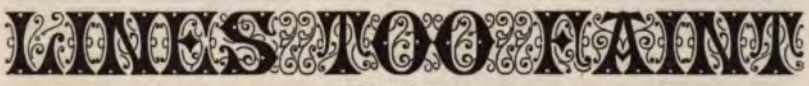
48 points — 92

36 points — 66

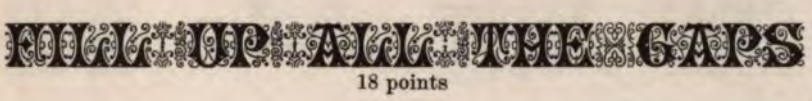
24 points — 45½



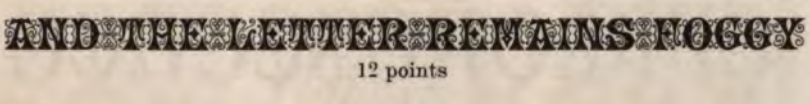
20 points — 37½



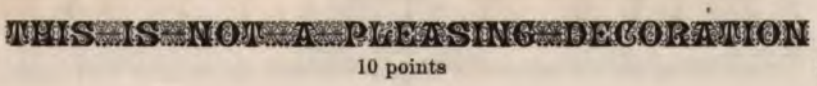
24 points — 48½



18 points — 34

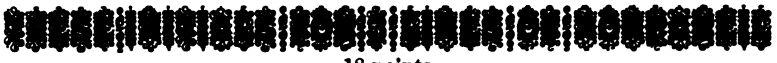


12 points — 25



10 points — 20½

BRUCE No. 1074



18 points 18½

24 points 25¾

36 points 35¼

48 points 49¼

In a similar style of ornamentation, we have a series of Black-letter (Bruce 532), in three sizes of Double-pica or 24-point, Double Great-primer or 36-point, and Canon or 48-point, with attached lower-case. As this face is rarely requested, it is not kept in case. It must be used only when specially ordered and when no other style will serve.

EFFLORESCENCE

30 points 48¾

Of this face we have six smaller sizes, which will be of service as connecting letters between a large initial and the smaller text type.

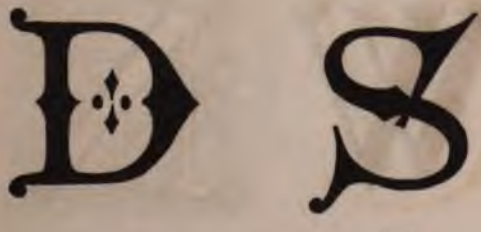
SINGLE LETTERS

SINGLE LETTERS

SINGLE LETTERS

West

Chancery

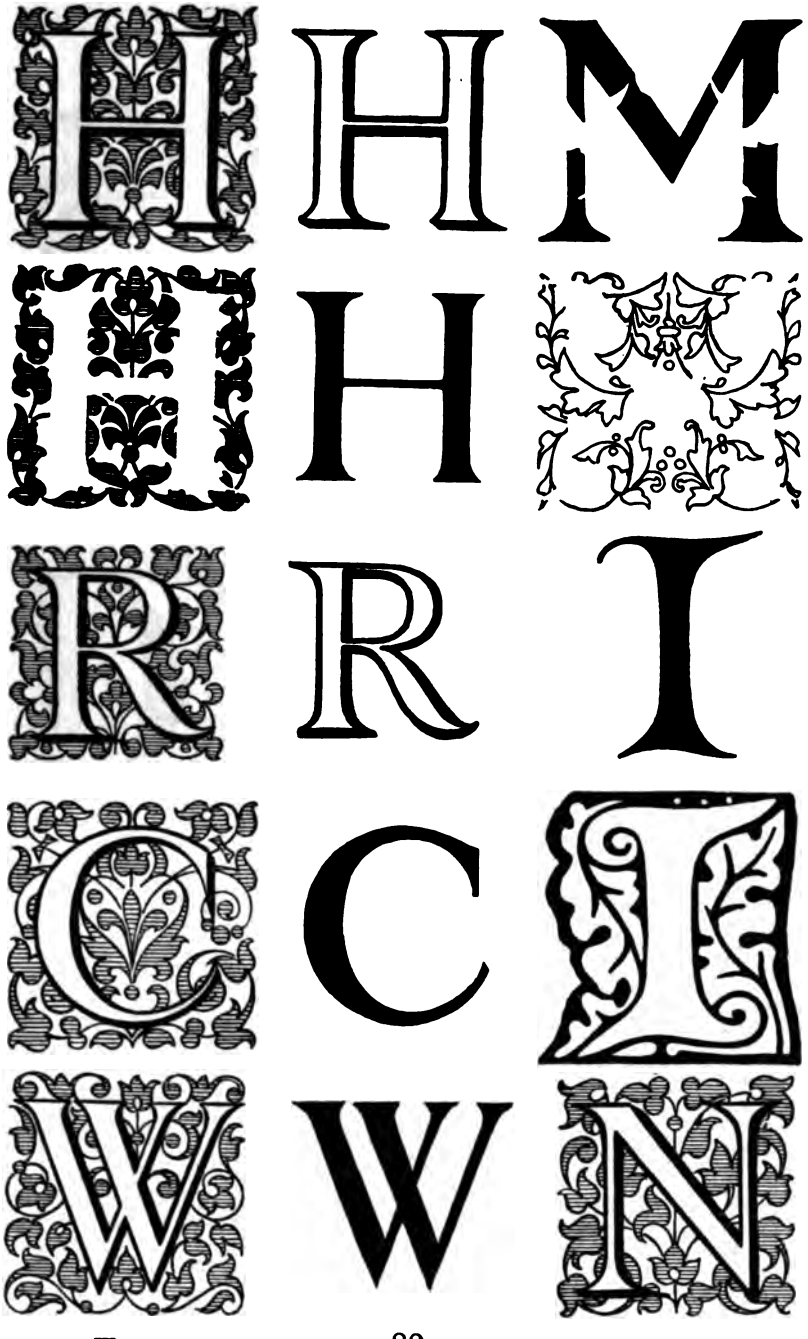


SINGLE LETTERS

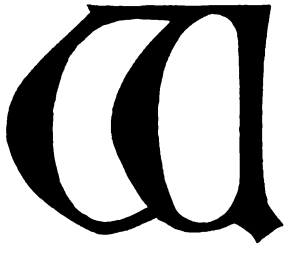
SINGLE LETTERS

West

Chancery

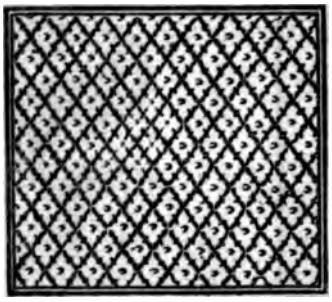


BLOCKS FOR COLORS

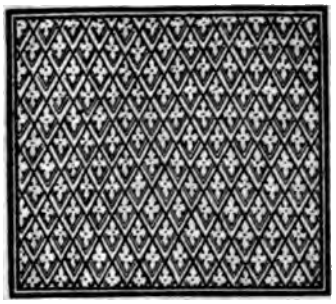


BACKGROUNDS FOR INITIALS

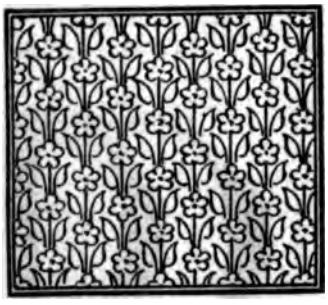
No. 14



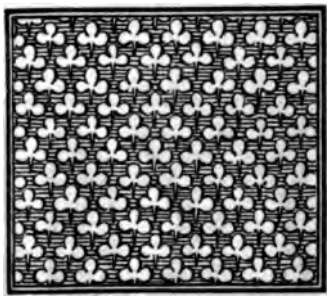
No. 15



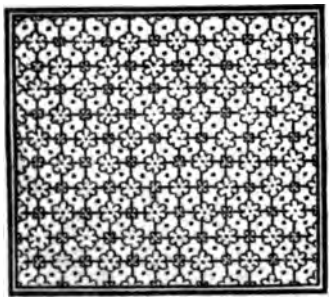
No. 16



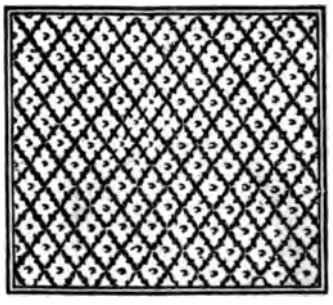
No. 17



No. 18



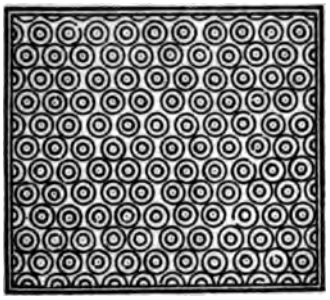
No. 13



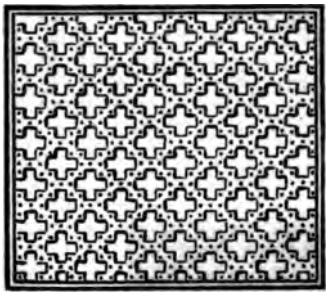
THE backgrounds here shown were designed and engraved for use in ecclesiastical printing, but they can be used for ordinary work. Some of the light-lined borders of the house that can be arranged in different shapes will be found equally useful as ground tints for initials.

BACKGROUNDS FOR INITIALS

No. 11



No. 12



THESE backgrounds, when separately printed in pale color, provide a squared and symmetrical form for initial letters of irregular shape that have no attached exterior decoration. They cover up the unsightly gaps of white space made by their irregularities, and keep the page so treated in harmony with the compact type of the text.

If the initial letter is to be printed in scarlet, the color for the separately printed ground tint may be in a paler scarlet, for the decorative lines of the background will not be an offence if they show faintly in the print of the letter; but if contrasting color be selected for this background, the plate so selected should be electrotyped to receive a transfer of the letter only, and the letter so transferred must be entirely cut out of the plate. This cutting out will prevent a slight but unpleasing appearance of the decorative lines through the letter.

PIERCED INITIALS

These blocks are mortised so that they can admit any letter. See page 87 for two illustrations of constructed squares or panels of type borders.

BACKGROUNDS FOR INITIALS

No. 1

No. 2

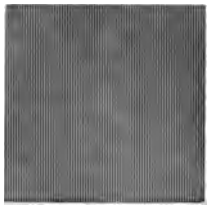
No. 3

No. 4

No. 5

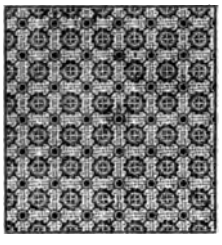
No. 6

No. 7


No. 8

No. 9

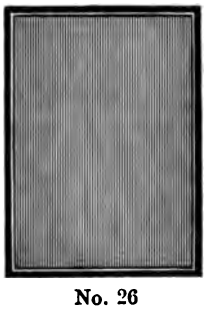
No. 10


No. 19

No. 20

No. 21

No. 22


No. 26

No. 23

No. 24

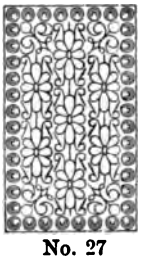
No. 25

HOME-MADE

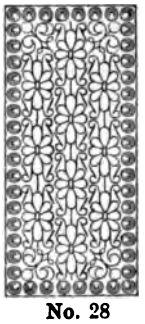
DECORATED INITIALS may be constructed by the compositor from pieces of combination border that fully fill the body, but the difficulty met in finding border faces sufficiently light in color and in needed variety is a discouragement. The effect produced seldom warrants the cost of labor and of mitred brass rule. As a general rule, the engraved initials shown on previous pages will be much more pleasing to the publisher and the reader when they have been wisely selected to mate with the matter of the text.

WHEN BORDERS are insufficient or impracticable, the stock ornaments of type-founders may be used to good advantage, but they should be carefully selected and not be incongruous in the descriptive matter of the text. Ornaments of general adaptability may be seen in the second part of the Office Specimen Book, that shows Borders, Head-bands, Tail-pieces, etc. The ornaments shown on pages 332–3 will be found generally acceptable. Medieval designs on pages 323–5 will be of service.

A CONSTRUCTED INITIAL surrounded with a narrow lace-like edging that has many points turning outward is not so pleasing as an outer border of plain line only. A square outline to the construction will be more acceptable. Perfect squares of fine and close engraving as in 8, 22, and 26 (see opposite page), or tile patterns as in 10 and 19, will be more manageable.



No. 27



No. 28

THE INTENDED EFFECT of a paragraph or a page composed in Old Black-letter will be damaged if it is preceded by an initial of modern design, even if that initial has been carefully drawn and engraved. The sturdy initials of Morris or the quaint forms of Caxton or of Old French will be more acceptable.

THE ROMANCE INITIALS are complete with all letters, and for some we have the blocks for three colors. Colors are needed to develop the merit of the design. They will be found of good service in illustrating poems and troubadour romances, or other writings concerning the French literature of the fifteenth century or of earlier periods.

THE STUART INITIAL No. 1 is an acceptable initial for plays, poems, or stories of English literature during the seventeenth century. The designs are in the spirit of that period.

CASLON INITIALS No. 12 are also English, but of the style of the eighteenth century. They show more careful engraving, but lack the spirit of the Stuart Initials.

THE WEST INITIALS, of which we have the original designs, show a good form of the eighteenth century. Of the small size we have a complete alphabet. A larger size is not complete, but it has some letters cut for two colors. The smaller size loses by its reduction and does not fairly show the merit of the design.

ITALIC or inclined capitals of any kind are needed as initials only in compositions of nicety. For an *ordinary book* with preface or paragraph in italic, begin with a regular two-line roman letter and connect on the first line with a word or words in capitals of the roman text type. That done, set the rest of the work in italic lower-case. A collection of irregular two-line letters of italic form that have been lengthened or shortened to keep them on line with text type may be seen in another pamphlet.

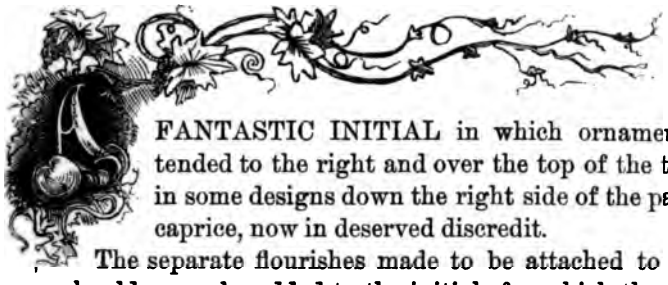
CAPITALS of ENGROSSING or of OLD FRENCH SCRIPT, in some kinds of job work, may be a more pleasing substitute than italics for initials. A capital of body 48 or smaller can be connected on first line of text type with a word of the same face of capitals on bodies 10, 12, or 18, and will be more satisfactory than the ordinary italic with angles that are irregular, and kerns that break off or make ungainly gaps.

SILHOUETTE INITIALS in Italian Renaissance style may be properly selected with advantage for some kinds of books and pamphlets and for ordinary commercial job work. These initials, of which we have all the characters with some detachable pieces, are not to be recommended for any literary work of the fifteenth century, for this silhouette style, although based on old models, is thoroughly modern in treatment. Its pendants and flourishes will prove an annoyance in compact composition.

OF INITIALS WITH TRAILS or added pendants we have a large variety, with complete alphabets, but many are over-decorated and require the aid of color to show the real intent of the designer. The smaller sizes with black centres are most useful. Flourishes, trailing vines, or profuse outside decorations interfere with type and make trouble without improvement. With an initial of this class, composition should begin in a measure wider than that selected for the text type, and the flourishes or decoration at the left side should overhang in the margin, so that the letter on that side shall line vertically with the type work.

Initials with trails are not adapted for the plain composition of squared and symmetrical pages. They may be used to a limited extent in pages of poetry and in open display work, but in all cases the designer's intended irregularity should be aided by putting the decorative part of the initial in the margin.

Profusely decorated initials of Black-letter are entirely out of fashion, equally disliked by publishers and readers. Some are of high merit, but they should not be selected without order.



FANTASTIC INITIAL in which ornamentation is extended to the right and over the top of the text types, and in some designs down the right side of the page, is another caprice, now in deserved discredit.

The separate flourishes made to be attached to initial letters should never be added to the initials for which they are provided without order. They may be of value as tail-pieces at ends of short pages or as stop-gaps in bleak places.

Two-line Letters

of Roman Form

TWO-LINE LETTERS

CONDENSED SHAPES of type for the main lines of title-pages are gradually passing out of favor. Preference is now given to capital letters of full width and of the same shape as the type of the text that follows. They are undeniably plainer and more consistent as to style.

Some title matter seems to compel the use of condensed type. For this purpose prefer the wider shape of the series shown on page 97. For a title-page of few lines avoid all condensed letter. Many words that have to be crowded into one pinched line will make a better appearance in two lines of same face and style.

Publishers ask for two-line letters of the same style as that of the text type which they introduce. This is not easily done. Type-founders do not make a complete series of two-line letters for every new cut of text type, or even for the Real Old-style (or Caslon Old-style, as it is often called). Their gradation is irregular, and there are not sizes enough to line neatly with every combination of solid, thin-leaded, and thick-leaded text. The faces of Ancient Roman, Bradford, MacFarland, and Fifteenth Century seem to be the most serviceable approximations. Capitals of the larger sizes of Real Old-style are to be had only in fonts that have attached lower-case, and the larger they are the more need there is of cutting off the shoulder that produces an ungainly gap.

When an Old-style text type is large and leaded, and needs a large initial, the regular two-line letters of Elzevir face may be approved, but they are not so pleasing for solid composition.

Modernized Old-style capitals are more used than any other for two-line letters in all kinds of Old-style composition. Few can detect the points of difference. For an initial, the condensed shape is to be preferred. A five- or six-line pica initial of full width always shows too much of white both within and without the letter. Of these condensed letters of large size we have a fair variety, but with attached lower-case. Few type-founders make in full series two-line letters of larger size than 36-point, but some of these larger sizes are to be had of the type-founder when they are really needed.

TWO-LINE

(The width of the alphabet is specified in the margin, in ems of 12-point)

Series 105 of Bruce Foundry

SELECT FOR THE TITLE-PAGES OF BOOKS
11-point, old body 20

SOMEWHAT FATTER THAN THE ABOVE
11-point 22

WITH TEXTS SET IN No. 11 ROMAN
12-point 23$\frac{2}{3}$

PLAIN WITHOUT BEING BOLD
14-point, old body 27

THICK STROKES NOT BLACK
16-point, old body 29$\frac{3}{4}$

SERIFS NOT SHORTENED
18-point, old body 33

COMPRESSED A LITTLE
20-point, old body 37

OF PLEASING FORM
22-point, old body 41

MUCH APPROVED
24-point, old body 48$\frac{3}{4}$

The Initials of the DeVinne Press

TWO-LINE

SERIES 105 of Bruce Foundry

IN APPROVED

28-point 55

PROPORTION

36-point $63\frac{3}{4}$

SERIES 153 of A. T. F.

GRACEFUL

48-point $73\frac{1}{3}$

IRREGULARS, NOT OF A FULL SERIES

FOR TITLE-PAGES

24-point. Conner $45\frac{1}{2}$

OF BROADER FACE

22-point, old body 43

SERIFS ARE SHORTENED

18-point 34

Intermediate or larger sizes can be made to serve as two-line letters by cutting off the lower shoulders of capitals that have been fitted up with a mated lower-case. See *Text Types.*

TWO-LINE CONDENSED

From New York type-foundries

THIS CONDENSED SHAPE OF ROMAN CAPITAL IS A VERY CONVENIENT LETTER
6-point, old body. Conner 9 3/4

FOR THE TITLE-PAGES OF BOOKS AND WAS FIRST MADE ABOUT 1830
9-point, old body. Bruce No. 121. Two-nick 11 2/3

MADE IN A FULL SERIES BY THE DIDOT PRINTING HOUSE, PARIS
9-point, old body. Farmer. Three-nick 11 1/3

IT MET WITH THE FULL APPROVAL OF MANY PUBLISHERS
10-point, old body. Bruce No. 121 13 1/2

TITLE NOT GOOD WITHOUT CONDENSED LETTERS
12-point, old body. Bruce No. 121 16 1/2

PICKERING OF LONDON DID NOT LIKE IT
16-point, old body. Farmer No. 2 20

HE PREFERRED TYPES OF WIDTH
20-point, old body. Farmer No. 2 24 1/2

THESE WERE EFFEMINATE
24-point. Farmer No. 2 30 1/3

AND LACKING IN CLEARNESS
28-point, old body. Farmer 28 3/4

IF EVER SO GRACEFUL
36-point. Farmer No. 2 35 1/2

The Initials of the DeVinne Press

TWO-LINE CONDENSED

From American Type Founders Co.

THIS STYLE OF A CONDENSED ROMAN CAPITAL IS
10-point No. 1 — 16

WIDER AND TO BE PREFERRED FOR TITLES
12-point No. 1 — 18½

BY THOSE WHO LIKE A THIN LETTER
14-point No. 1 — 21⅔

FOR THE SMALLER SIZES OF TYPE
16-point No. 1 — 24

A PINCHED FORM IS DISLIKED
18-point No. 1 — 26¼

IN TEXTS OR TITLE-PAGES
20-point No. 1 — 30½

WHEN LETTER IS LARGE
22-point No. 11 — 32

THINNESS IS PROPER
24-point No. 1 — 38

TALL AND STATELY
30-point No. 1 — 45

CONDENSED

CONNER'S STYLE OF TWELVE-POINT TYPE

12-point. Conner 19

THIS SPANS TWO LINES OF MINION

14-point, cut down. A. T. F. Co. 22½

IRREGULAR BODY. CAPS CUT DOWN

14-point, cut down. A. T. F. Co. 21¾

TWO-LINE OLD-STYLE

From Bruce Type Foundry

OF LIGHTER FACE

20-point, old body. No. 100 45¼

NEEDS BLANKS

24-point, old body. No. 100 53½

SKELETON

36-point, old body. No. 100 76⅓

Other sizes of Two-line Old-style can be had by cutting off the shoulders of the capitals provided with lower-case sorts. See Roman Capitals on an advanced page.

HALF-TITLE

From American Type Founders Co.

STEMS ABOUT HALF THE WIDTH OF THOSE OF TITLE TYPE
6-point, old body 13½

EXCEEDS STANDARD WIDTH, BUT IS NOT OBESE
8-point, old body 16½

FULL WIDTH, YET WITHOUT EXPANSION
10-point, old body 20½

FOR HEADINGS IN SOLID WORK
11-point, old body 25¾

IF TITLE TYPE IS TOO THICK
12-point, old body 28½

OR PLAIN ROMAN TOO THIN
14-point, old body 31

STRENGTH AND GRACE
16-point, old body 34

The face to be preferred for matter set solid. Has arabic figures for all the sizes. Larger sizes of a similar face may be found in the No. 13 series of Bruce Foundry, but if they are used as two-line letters, the shoulder at the foot of the letter must be cut off. When this face has been selected for the main display line of a title-page, avoid the use on that page of any form of perceptibly condensed type. When put together, the broad face and the pinched face make a discord, but the Half-title and the moderately condensed 105 series may be used on one page with acceptability.

The Initials of the DeVinne Press

ANCIENT ROMAN

From a German foundry. German point-bodies

THIS SERIES HAS ALSO GERMAN ACCENTS FOR SOME VOWELS
Body 8 — 13½

ARABIC FIGURES ARE PROVIDED FOR LARGER SIZES
Body 9 — 15½

IN TITLE-PAGES OF ROMAN LETTER WITH LINES
Body 10 — 17

MARKED FOR RED INK SELECT THIS FACE
Body 12. A — 19¾

ITS BOLD LINES SHOW THE COLOR
Body 12. B — 24

MATES BOLD OLD-STYLE
Body 16 — 34¾

ANTIQUE PROXIES
Body 20 — 44½

NOT TOO BOLD
Body 24 — 52

MODERATE
Body 36 — 75½

Ancient Roman has no signs for $ or £, and no accents for sizes larger than 12-point.

The Initials of the DeVinne Press

ANCIENT ROMAN

From a German foundry. German point-bodies

REPORT

Body 48 — $100\frac{1}{2}$

NEVER

Body 60 — $122\frac{1}{2}$

DUTY

Body 72 — 145

The Accents and Figures of Ancient Roman

ÀÂÄA ÉÈÊ ÔÖÕ Ü ÇÑ

1234567890

The MacFarland face (which see among Roman text types) has many of the peculiarities of the Ancient Roman, but it has an attached shoulder that unfits the capital for use as a two-line.

The Bradford, with a lower-case, is the American reproduction of the German original.

The Fifteenth Century, in six sizes, is an imitation of a crude type made by some early printer. It finds favor among advertisers, but it is not recommended for an initial in book-work.

The Initials of the DeVinne Press

OLD-STYLE CONDENSED

From American Type Founders Co.

THIS INITIAL SERIES CONSISTS OF NINE SIZES
10-point, old body 17½

HAS FIGURES FOR ALL THESE SIZES
12-point, old body 22

DOES NOT HAVE USUAL ACCENTS
14-point, old body 25

NEEDED IN O. S. TITLE-PAGES
18-point, old body 28⅔

HAIR-LINES TOO SHARP
20-point, old body 34½

FEW OLD-STYLE MARKS
22-point 36⅔

A READABLE FACE
24-point 42¾

CONDENSED TYPE
30-point 46⅓

WIDE BLANKS
36-point, old body 59⅔

OLD-STYLE CONDENSED

From American Type Founders Co.

WE have other faces of Old-style Condensed capitals, but with attached lower-case alphabet. The wide shoulder at the base of any capital letter unfits it for use as a two-line for a text type, but it can be used in title-pages or in open display. Of this face there are nine sizes. See *Text Types.*

Old-style Extra Condensed, in four sizes, is kept in stock, but it is provided with lower-case alphabet, and is of too condensed a form to be of service in any but very narrow measures.

Two-line letters made strictly according to the form approved by the first Caslon are not exhibited in a series by type-founders. There is good reason for the neglect. Many of the large capital letters are now out of favor for bad proportions. The capitals S, B, and O are fair examples of their want of harmony with other letters of the series. A critic of the last century who admired the Caslon lower-case objected to large Caslon capitals as "coarse and stumpy." Modern type-founders prefer the lighter and more graceful shape here shown under the name of "Modernized Old-style." The real Caslon Old-style is too thick to be used for a two-line letter for the larger sizes of this face. Preference is given by most publishers to the more symmetrical forms of Ancient Roman, Cadmus or Elzevir, and MacFarland, which fairly preserve Old-style features.

To meet the wishes of modern publishers who object to the needless width of Caslon capitals of large size, type-founders now make their two-line letters of Old-style on a narrower set. So treated the new two-lines make better mates for Caslon Old-style text type, but in trying to produce graceful letters they have neglected two desirable features: the hair-line is made too sharp and the thick stroke in curved letters is not sufficiently protracted. Modernized Old-style type is usually of more pleasing shape, but in the larger sizes it has not the boldness and sturdiness of the Caslon Old-style. The usefulness of letterpress printing has been seriously damaged by designers of types who have tried to imitate the delicacy and refinements of copperplate and lithographic processes. Types should be made to aid the reader, not to show the skill of the engraver.

The Initials of the DeVinne Press

TWO-LINE ELZEVIRS

From the foundry of Mayeur, Paris. Points of French standard

A TWO-LINE WITHOUT SHARP HAIR-LINES
Body 10 19

HAS SHORT SERIFS AND IS READABLE
Body 12 21

ALL SIZES HAVE THE ACCENTS
Body 14 $24\frac{3}{4}$

ITS FIGURES ARE OLD-STYLE
Body 16 29

USEFUL FOR TITLES
Body 20 39

AND OPEN WORK
Body 24 46

NEEDS SPACE
36-point American 62

AND LEADS
Body 36 $67\frac{2}{3}$

TWO-LINE ELZEVIRS

From the foundry of Mayeur, Paris. Points of French standard

PLEASING

Body 42 — 83½

PRINTED

Body 48 — 94

LETTER

Body 60 — 108

This series of eleven sizes has attached accents, diphthongs, and arabic figures for each size, but has no signs for $ and £.

It shows to best advantage as a display letter in the open composition of title-pages or as a heading letter in leaded light-faced Old-style. Is not so pleasing in the display of solid matter and compact type-setting. It needs an occasional thin-spacing of letters that are fitted too close, as in I H E, for the shortened serifs do not keep the vertical thick strokes at proper distance.

When this face of type is selected to appear in two lines, one line immediately following the other, a generous amount of white space should be put between the lines of composition. There should be about as much white space between the two lines as appears within the lines of each letter. This is not always possible, but it is desirable. A letter open within needs openness without.

CONDENSED TYPES. ROMAN FORM

TYPES MORE CONDENSED than the Lindsay, Classic, and Cheltenham faces are not approved by publishers for the texts of books. Tolerance of thin letter stops at a face that measures eleven ems or less of its own body. A type of greater thinness is rated as indistinct, and annoying to the ordinary reader. This objection is well founded when it is applied to condensed types of the smaller bodies, but it is not always wise to discriminate against thin letters of large body that are readable, nor against the capital letters of the smaller sizes. In title-pages publishers make use of many sizes of condensed type from nonpareil to five-line pica. The taste for condensed capitals in title-pages is declining, but there are readers who consider them as more graceful than types of standard width.

Poetry containing many syllables to the line needs condensed letters. When a large and readable type has been selected for a book of poetry, the compositor often has to break a line of many words, and make it appear in print as two (sometimes three or four) lines of type with disgracefully ragged endings. We have not in this feature wisely followed some old examples. A Spanish book of the sixteenth century, recently studied by the writer, contains two distinct faces of type in each line of narrow measure. The important words were in types of full width, but unimportant particles like *the*, *and*, etc., were set in a condensed letter. The two faces were on the same body, of the same height and thickness of stem, and lined neatly, making a symmetrical page. Modern poetry would be neater if this simple method were practised.

One reason for the neglect of condensed letter of roman form is its frailty. Its hair-lines have been made unnecessarily long, sharp, and delicate, so that they bend, gap, or thicken irregularly under ordinary usage. Another reason for this neglect is the additional cost of condensed roman types. Printers prefer types with thicker lines that cost less and stand reasonable wear.

Condensed letters of roman form are not objected to in other branches of printing. They are used by lithographers, copperplate printers, and designers for photo-engraving.

On an advanced page will be found condensed type of Old-style peculiarities and with a full lower-case series.

Condensed letter with lower-case of thicker stems will be shown under the heading Title Type or Fat-face.

Roman Capitals

of Fonts that have Lower-case

Capitals of Fonts with Lower-case

CAPITALS AND FIGURES

OF ALL FONTS OF ROMAN TYPES THAT HAVE A FULL SERIES OF LOWER-CASE SORTS

Each size specified under this heading has a mated lower-case with shoulder on its capitals, and this shoulder may unfit it as a two-line letter for text type, but all of the faces here shown may be needed in title-pages or open display. The width of the large capitals is here specified, in ems of 12-point. The width of the small capitals is specified under *Text Types*.

BRUCE. No. 11

LARGE CAPITALS AND SMALL CAPITALS WITH FRACTIONS AND FIGURES 1234567890

5-point, old body . . 9 ems 12-point

A TYPE OF BEAUTIFUL FORM IN ITS SERIES OF CAPITALS OR SMALL CAPITALS 1234567890

5½-point . . 93_4 ems

USEFUL IN BOOKS OR IN ADVERTISEMENTS. HAS FRACTIONS . . . 1234567890

6-point . . 101_2 ems

UNIFORMITY IS APPARENT IN THE DESIGNING OF ALL THESE SIZES 1234567890

7-point, old body . . 12 ems

MANY SIGNS AND ACCENTS FOR THIS FACE AND BODY . . 1234567890

8-point . . 123_4 ems

ACCENTS AND SIGNS ARE PROVIDED FOR THIS BODY 1234567890

9-point, old body . . 14 ems

THE SIZE PREFERRED FOR ORDINARY BOOKS. 1234567890

10-point . . 16 ems

STANDARD BOOKS PREFER THIS SIZE . . 1234567890

11-point, old body . . 173_4 ems

NOT TOO BLACK. NOT TOO LIGHT. 1234567890

12-point . . 201_2 ems

BRUCE. No. 12

THIS FACE IS A TRIFLE WIDER AND BOLDER THAN THE NO. 11 FACE . 1234567890

5½-point, old body . . 11 ems

THIS FACE APPROVED FOR DISTINCTNESS IN ADVERTISEMENTS . . 1234567890

6-point, old body . . 111_4 ems

Capitals of Fonts with Lower-case

BRUCE. No. 13

WAS PREFERRED FOR A BIBLE 12345678

14-point . . $22\frac{1}{2}$ ems 12-point

FACE CUT WITH MUCH SKILL 1234567

16-point, old body . . 25 ems

OLD FAVORITE 1234567

22-point, old body . . 34 ems

A BOLD TYPE 1234

28-point, old body . . $44\frac{1}{2}$ ems

FORCIBLE 1234

36-point, old body . . $59\frac{2}{3}$ ems

LARGE 123

48-point, old body . . 78 ems

LINDSAY. BRUCE

THE GROLIER CLUB SELECTED THIS 123456

14-point, old body . . $20\frac{1}{2}$ ems

MATES WITH TWO-LINE CONDENSED TYPE 123

16-point . . 21 ems

Capitals of Fonts with Lower-case

BRUCE. No. 16

COMMERCIAL REGISTER TYPE NOW IN DIMINISHED REQUEST . . . 1234567890
7-point, old body . . 12 ems 12-point

NO ITALIC FOR THIS FACE WHICH IS SELDOM CALLED FOR 1234567890
8-point, old body . . $12\frac{1}{2}$ ems

AN OLD FAVORITE. NOW A BACK NUMBER 1234567890
10-point, old body . . $15\frac{1}{2}$ ems

A GRAND TYPE IN ITS PERIOD 12345
18-point, old body . . 24 ems

GOOD FORM 123
36-point, old body . . $54\frac{3}{4}$ ems

NEAT 456
48-point, old body . . $90\frac{1}{4}$ ems

NEW78
72-point, old body . . $122\frac{1}{2}$ ems

CONNER

BOOK OF COMMON PRAYER 12345
18-point, old body, . . 24 ems

Capitals of Fonts with Lower-case

CENTURY

A READABLE TYPE IN ITS CAPITALS OR IN ITS SMALL CAPITALS 1234567890

6-point . . $10\frac{3}{4}$ ems 12-point

HERE ARE HAIR-LINES THAT ARE ENTIRELY VISIBLE . . . 1234567890

8-point, of large face . . $13\frac{1}{2}$ ems

MATES WELL WITH CONDENSED TWO-LINE ROMAN LETTER 1234567890

8-point . . $10\frac{3}{4}$ ems

USEFUL WHEN SELECTED FOR TITLES ON THE BACK OF THIN BOOKS 123

9-point . . $13\frac{3}{4}$ ems

THE CENTURY MAGAZINE HAS USED THIS FACE . 1234567890

10-point . . $15\frac{1}{2}$ ems

SLIGHTLY COMPRESSED BUT NOT OBSCURE . 12345678

11-point . . $16\frac{3}{4}$ ems

EXPANSION IS UPWARD. NEEDS LEADING 12345

12-point . . $18\frac{2}{3}$ ems

LINES ARE VISIBLE AT A GLANCE 123

14-point . . 22 ems

NO SMALL CAPITALS 123456789

18-point . . 28 ems

MATES TWO-LINE . 1234

24-point . . 36 ems

ROMAN FACE 1234

30-point . . 44 ems

DIGNIFIED . 6789

36-point . . 54 ems

Capitals of Fonts with Lower-case

CENTURY No. 2

CENTURY CLASSIC SERIES ARE IN THIS TYPE . . 1234567890
10-point . . 15 ems

SCOTCH-ROMAN

SMALL CAPITALS IN ALL SMALL SIZES FROM SIX- TO TWELVE-POINT 1234567890
6-point . . $10\frac{1}{3}$ ems 12-point

NO HAZINESS OR OBSCURITY IN ANY SIZE OF THIS FACE 1234567890
8-point . . $13\frac{1}{3}$ ems

A VISIBLE THICKNESS TO ALL THE LIGHTER STROKES 1234567890
10-point . . $14\frac{3}{4}$ ems

NOT AT ALL PRETENTIOUS BUT VERY READABLE 123456
11-point . . $16\frac{1}{4}$ ems

AS PLAIN AS ANTIQUE, AS SIMPLE AS ROMAN 123
12-point . . $20\frac{1}{2}$ ems

THIS FACE REPLACES OLD-STYLE 12
14-point . . 24 ems

FIGURES TO EVERY SIZE 67
18-point . . $31\frac{1}{3}$ ems

COMPLETE SERIES 89
24-point . . $41\frac{1}{3}$ ems

CLEAR TITLE 123
30-point . . $49\frac{1}{2}$ ems

PLAINNESS 56
36-point . . 62 ems

Capitals of Fonts with Lower-case

FARMER

PLENTY OF ACCENTS, JOINED LETTERS, AND ODD SIGNS . . 1234567890
8-point No. 13, old body . . 12½ ems 12-point

HAS SUPERIORS, PIECE FRACTIONS, AND REFERENCE MARKS 1234567890
8-point No. 15, old body . . 13 ems

PIECE FRACTIONS AND ALGEBRAIC SIGNS OF SCHOOL-BOOKS 1234567890
9-point No. 15, old body . . 13 ems

MATHEMATICAL SIGNS ARE HERE IN ABUNDANCE . . . 1234567890
9-point No. 18 . . $14\frac{1}{3}$ ems

MANY CURIOUS SORTS ALSO IN THIS SCHEME 1234567890
10-point No. 13, old body . . 15½ ems

DOUBLE LETTERS AND ACCENTS IN THIS FONT . 1234567
11-point No. 12, old body . . $17\frac{1}{2}$ ems

USED FOR REPAIRS MAINLY. HAS NO ITALIC 123456789
11-point No. 13, old body . . $16\frac{1}{2}$ ems

A VERY SMALL FONT OF THIS FACE . . 1234567890
12-point No. 6, old body . . 19 ems

FULL CAPITALS AND SMALL CAPITALS 1234567890
12-point No. 18, old body . . $19\frac{1}{2}$ ems

TITLE-PAGES NEED THIS FACE . 12345
18-point No. 4, old body . . $25\frac{1}{2}$ ems

1828

MADE IN NEW ENGLAND POSSIBLY BY EDMUND STARR 123
10-point . . 16 ems

A STRONG FACE MUCH NEGLECTED 1234567890
12-point . . 20 ems

Capitals of Fonts with Lower-case

LIGHT-FACE

TWICE AS BROAD AS THE REGULAR NONPAREIL 1234567890

6-point, old body . . $12\frac{3}{4}$ ems 12-point

NEEDS MUCH BLANK ABOUT EVERY LINE 1234567890

8-point, old body . . $15\frac{3}{4}$ ems

THIS STYLE HAS NO SMALL CAPITALS 12345

10-point, old body . . 19 ems

THIS SIZE HAS MANY ACCENTS 123456

12-point, old body . . $21\frac{1}{4}$ ems

CLEAR AND PLEASING 123

18-point, old body . . 32 ems

IN A HALF-TITLE 1234

22-point, old body . . 38 ems

TITLE-PAGES . . 5678

28-point, old body . . $43\frac{1}{4}$ ems

CIRCULARS 123456

36-point, old body . . $47\frac{1}{4}$ ems

MICROSCOPIC

THIS SMALLEST SIZE OF ALPHABET PRACTICABLE IN BOOK WORK HAS NO SMALL CAPITALS 1234567890

$3\frac{1}{2}$-point . . $6\frac{1}{2}$ ems

AN ADMIRABLY ENGRAVED LETTER, BUT IT IS FRAIL AND WILL SOON WEAR OUT 1234567890

$4\frac{1}{2}$-point, old body . . $7\frac{1}{4}$ ems

Capitals of Fonts with Lower-case

M. & R.

CENTURY DICTIONARY MAKES USE OF THESE CAPITAL LETTERS 1234567890

6-point No. 22 . . 10 ems 12-point

A LIGHTER FACE ON THIS NONPAREIL BODY, AND OF MUCH MERIT 1234567890

6-point A, old body . . 10 ems

ACCENTS AND EXTRA SORTS PROVIDED IN GREAT VARIETY . . . 1234567890

8-point, old body . . 12 ems

ITALIC AND ROMAN FIGURES PROVIDED FOR THIS FONT 1234567890

9-point, old body . . $13\frac{1}{2}$ ems

HAS MANY PECULIAR SORTS FOR SCHOOL-BOOKS . . 1234567890

10-point No. 28, old body . . $14\frac{1}{2}$ ems

ACCENTS FOR FOREIGN LANGUAGES ARE SHOWN 123456

11-point, old body . . $15\frac{1}{2}$ ems

For other sizes of Roman Capitals see Two-line letters on previous pages.

Capitals of Fonts with Lower-case

FRENCH

ITS MANNERISMS OF DESIGN ARE NOT READILY DISCERNED ON A SMALL BODY 1234567890

Body 5 . . 10 ems 12-point

THE PECULIAR STYLE OF MOTTEROZ IS HERE IMPERFECTLY SHOWN 123456789

Body 6 . . $11\frac{1}{3}$ ems

MODERATELY CONDENSED NOW IN FAVOR 12345*12345*

Body 10 . . $15\frac{1}{2}$ ems

THE OLD AND NEW ARE HERE COMBINED 12345*12345*

Body 11 . . $18\frac{1}{2}$ ems

APPROVED FOR MANY YEARS 12345*12345*

Body 12 . . 20 ems

FREELY USED IN FRANCE FOR THE BEST EDITIONS 12345

Body 12 . . 16 ems

AND FOR SCHOOL-BOOKS IN PARIS 123456

Body 12 . . $20\frac{1}{4}$ ems

OLD FORM 12

60-point No. 601, old body . . 62 ems

RIGGS

RELIC 2

48-point, old body . . $103\frac{2}{3}$ ems

Capitals of Fonts with Lower-case

CONDENSED CAPITALS

In Modern Style

AN APPROVED FORM IN THE YEAR 1840 1234567

12-point No. 162 . . 17 ems 12-point

A NEWER AND A MORE PLEASING FACE 1234567

12-point No. 164 . . $16\frac{1}{4}$ ems

DISPLAY LINE FOR A TITLE-PAGE 12

18-point No. 164 . . $22\frac{1}{4}$ ems

ON DOUBLE SMALL-PICA BODY 3

22-point No. 164 . . $25\frac{1}{2}$ ems

A NARROWED MEASURE 4

28-point No. 164 . . $31\frac{2}{3}$ ems

DISTINCT LETTER 5

36-point No. 164, old body . . $41\frac{1}{2}$ ems

TITLE-PAGE 6

48-point No. 164, old body . . 60 ems

123456789

60-point Condensed, old body. Figures and lower-case. No caps.

Capitals of Fonts with Lower-case

EXTRA CONDENSED CAPITALS

Roman, Modern Style

FOR HEADINGS IN COLUMNS, IN TABLES OF FIGURES. FOR LINES IN NARROW MEASURE . . 1234567890

6-point No. 5, old body of A. T. F. Co. . . $7\frac{1}{2}$ ems 12-point

THE CAPITAL LETTERS OF THIS FACE ARE TOO THIN TO BE EASILY READABLE 1234567890

8-point No. 603, old body . . $7\frac{1}{2}$ ems

CAPITALS ARE A TRIFLE WIDER BUT NOT MUCH MORE DISTINCT 1234567890

8-point No. 164, old body . . 11 ems

THIS FACE HAS THICKER LINES, BUT IT CAN BE USED WITH LIGHT FACES . . . 1234567890

8-point No. 5 on 10-point, old body . . $8\frac{3}{4}$ ems

THIS IS SUITABLE FOR A LABEL, BUT NOT FOR A TITLE-PAGE 12345678

10-point No. 5, old body . . $10\frac{1}{2}$ ems

THIS SEEMS TO BE THE VERY EXTREME OF USEFUL CONDENSATION 123456789

12-point No. 603 . . $9\frac{3}{4}$ ems

NORMALLY CONDENSED 12

28-point, old body . . 31 ems

NOT A GOOD LETTER FOR DISPLAY 2

32-point, old body . . 23 ems

AN INITIAL FOR SMALL TYPE 345

48-point, old body . . 24 ems

Capitals of Fonts with Lower-case

CASLON OLD-STYLE

A SMALL FONT OF THIS SIZE, LETTERS PINCHED AND INDISTINCT 1234567890
6-point, old body . . 10 ems 12-point

OF SERVICE IN OLD-STYLE TITLES. HAS FRACTIONS ON EM BODY 1234567890
8-point . . $11\frac{3}{4}$ ems

USEFUL FOR EXTRACTS OR NOTES IN TEXT OF OLD-STYLE FACE 12345
9-point . . $13\frac{2}{3}$ ems

ROMAN AND ITALIC FIGURES, AND FRACTIONS ON EM BODY 12345
10-point . . $14\frac{3}{4}$ ems

ITS CAPITALS ARE SMALL FOR THE BODY 1234567890
11-point . . 17 ems

MORE READABLE. HAS ACCENTS AND SIGNS 12345
12-point . . $19\frac{1}{4}$ ems

VARIANT OF THE ABOVE. SMALL CAPITALS 12345
12-point No. 15 . . $19\frac{1}{3}$ ems

NOT PLAINER THAN MODERN PICA 1234*1234*
14-point . . $20\frac{3}{4}$ ems

CAPS GOOD, SMALL CAPS TOO SMALL 1234
18-point . . $24\frac{1}{2}$ ems

LARGER SIZES TO SHOW STYLE 123
22-point . . $30\frac{1}{2}$ ems

BOLD CAPS OF THIS FACE 123
24-point . . $36\frac{1}{2}$ ems

A USEFUL SIZE 1234567
28-point, old body . . $39\frac{1}{3}$ ems

BEST LETTER 123
36-point . . 49 ems

OLD-STYLE 45
42-point . . 62 ems

Capitals of Fonts with Lower-case

OLD-STYLE

Metal and Wood

LETTERS 19

48-point, old body

$72\frac{2}{3}$ ems 12-point

SHOWY 5

60-point, old body

$97\frac{2}{3}$ ems

GOOD 4

72-point, old body

119 ems

IN 347

72-point, Bold

149 ems

OUT 8

72-point,

$144\frac{1}{2}$ ems

FAT

72-point,

206 ems

No figures

Capitals of Fonts with Lower-case

OLD-STYLE

All of Wood

THICKER 2

36-point . . 80½ ems 12-point

GROSS 169

36-point Bold . . 81 ems

BLACK 8

48-point . . 102½ ems

RUDER 7

48-point Bold . . 110† ems

BIG 345

60-point . . 126½ ems

For larger sizes of Old-style letter see pages 326–334 of Office Specimen Book.

Capitals of Fonts with Lower-case

OLD-STYLE

All of Wood

PINCHED 4

48-point . . 78 ems 12-point

STARVED 3

60-point . . 74 ems

ASK 8

96-point . . $150\frac{1}{2}$ ems

BOLD 3

96-point . . $117\frac{3}{4}$ ems

Capitals of Fonts with Lower-case

MODERNIZED OLD-STYLE

PUBLISHERS OF NEWSPAPERS REJECT OLD-STYLE FOR ITS IRREGULAR FIGURES 1234567890

5-point . . 92_3 ems 12-point

TOO SMALL FOR CATCH-LINES IN A QUARTO OR OCTAVO FOLIO TITLE-PAGE 1234567890

6-point . . 102_3 ems

A VERY READABLE TYPE PROVIDED WITH MANY ACCENTS 1234567890

7-point, old body . . $12\frac{1}{2}$ ems

THIS ALSO HAS ACCENTS AND TWO FORMS OF FIGURES . . 1234567890

8-point . . 13 ems

MAY BE USED IN TITLE-PAGES WITH THE RENNER 1234567890

9-point . . 14 ems

LEGIBILITY OF SMALL CAPS IMPROVED BY HAIR-SPACES 1234

10-point . . $15\frac{1}{2}$ ems

A FAVORITE FACE OF TYPE. HAS MANY ODD SORTS 5

11-point . . $16\frac{1}{2}$ ems

SIGNS FOR BIBLIOGRAPHIC WORK IN THIS FONT 7890

12-point, old body . . $19\frac{1}{2}$ ems

READABILITY IMPROVES WITH BIG SIZES 10

14-point . . $22\frac{1}{2}$ ems

NO SMALL CAPITALS NOR FIGS.

16-point . . 27 ems

FIGURES GROTESQUE IN ALL SIZES 567

18-point, old body . . $29\frac{1}{3}$ ems

AFTER THIS NO SMALL CAPS I

22-point, old body . . $38\frac{1}{4}$ ems

Capitals of Fonts with Lower-case

ELZEVIR OR CADMUS

CAPITALS AND SMALL CAPITALS ACCEPTABLE IN BOOK AND JOB WORK. NO FIGURES

Body 6 . . $9\frac{1}{2}$ ems 12-point

HAS ALL THE ACCENTS NEEDED FOR THE FRENCH LANGUAGE . . . 1234567890

8-point . . $11\frac{1}{2}$ ems

USEFUL FOR CATCH-LINES IN OPEN COMPOSITION 12345678

10-point . . 15 ems

THIS FACE OF LETTER NEEDS WIDE SPACING 123

12-point . . $18\frac{1}{4}$ ems

HAIR-SPACES ARE OFTEN NEEDED 1234567890

Body 14 . . $20\frac{1}{4}$ ems

GRADUATION OF SIZES 12

20-point . . $31\frac{1}{2}$ ems

CHELTENHAM

A RECENT FANCY OF FASHION IN MODERNIZED OLD-STYLE 1234567890

6-point . . $10\frac{3}{4}$ ems

ITS CAPITAL LETTERS HAVE REMARKABLE HEIGHT . . 1234567890

8-point . . $12\frac{1}{2}$ ems

THESE CAPITALS MATE WITH ANY OLD-STYLE 4567

10-point . . $15\frac{3}{4}$ ems

MAY MATE WITH LIGHT-FACED ANTIQUE 1234567

11-point . . $16\frac{3}{4}$ ems

BEST WHEN THE FULL SERIES IS USED 123456

12-point . . 18 ems

IN A CIRCULAR OR TITLE-PAGE 8901

14-point . . $21\frac{3}{4}$ ems

USED AS INITIAL LETTER 1234

18-point . . $27\frac{1}{2}$ ems

CHELTENHAM
(CONTINUED)

SHOWS LINES IN RED 67

24-point . . $34\frac{3}{4}$ ems 12-point

NOT WELL SHOWN 8

30-point . . 42 ems

ON THICK TYPE 9

36-point . . $50\frac{1}{2}$ ems

SIMPLICITY 12

42-point . . $59\frac{1}{2}$ ems

ORIGINAL 34

48-point . . $63\frac{3}{4}$ ems

QUAINT 5

60-point . . 85 ems

TITLES 6

72-point . . 102 ems

Capitals of Fonts with Lower-case

RENNER

GOOD FOR LETTERING ON THE BACKS OF BOUND BOOKS 1234

8-point . . 13½ ems 12-point

MATES WITH ANCIENT ROMAN OF SMALL SIZES 12345

10-point . . 16½ ems

HAS GRACE AND SIMPLICITY . . 1234567890

14-point . . 21½ ems

A SUBSTITUTE FOR OLD ITALIC 12345

14-point dotted . . 21½ ems

OF USE IN MEDIEVAL REPRINTS 123

14-point Antique . . 22½ ems

NOT A MUDDY LETTER 12345

16-point . . 30½ ems

FIGURES IN LINE 123

20-point . . 40 ems

MACFARLAND

NO SMALL CAPITALS WITH MACFARLAND FACES 1234567890

8-point . . 13 ems

COMPLETES A SERIES 123456789

18-point . . 27½ ems

BRADFORD

A SMALLER SIZE OF THE ANCIENT ROMAN 12345

10-point . . 17 ems

A GOOD FACE FOR SUBHEADINGS 12345

12-point . . 20½ ems

IN CLASSICS 1234567

24-point . . 43 ems

Capitals of Fonts with Lower-case

CLASSIC

ANOTHER FORM OF OLD-STYLE TYPE OF GREAT PLAINNESS 1234567890

6-point . . $9\frac{1}{4}$ ems 12-point

COMBINES COMPRESSION WITH GREAT LEGIBILITY 1234567890

8-point . . $12\frac{2}{3}$ ems

MAY BE USED WITH RENNER OLD-STYLE 1234567890

9-point face on 10-point body . . $14\frac{1}{2}$ ems

ALL THE SIZES HAVE ACCENTS AND FIGURES 12345

10-point face on 11-point body . . $16\frac{1}{2}$ ems

PREFERRED FOR CLASSIC REPRINTS 6789

12-point . . $19\frac{1}{3}$ ems

FIFTEENTH CENTURY

NOT A NEAT FACE FOR A MODERN BOOK . . . 1234567890

10-point . . 14 ems

OF GOOD SERVICE IN SOME REPRINTS 1234567890

12-point . . 17 ems

ADMIRED BY ADVERTISERS 12345

18-point . . $25\frac{1}{2}$ ems

A CRABBED FACE 1234567

24-point . . 32 ems

AUSTERE 123456789

36-point . . $45\frac{1}{2}$ ems

RUGGED 12345

48-point . . $62\frac{1}{2}$ ems

Capitals of Fonts with Lower-case

OLD-STYLE CONDENSED

With Lower-case

OLD WINE NOT GOOD FOR NEW BOTTLES 12345678

10-point, old body . . 16½ ems 12-point

AN OLD STYLE IN A NEW SHAPE 12345678

12-point, old body . . 20 ems

STATELY AND COMMANDING 12345678

18-point, old body . . 21¼ ems

BUT WITH OBSOLETE FIGURES 4

16-point, old body . . 25½ ems

FOR LAVISH DISPLAY 4567

20-point, old body . . 29½ ems

A SUITABLE INITIAL 4

24-point, old body . . 35½ ems

THIN STROKES 67

36-point, old body . . 45 ems

NEEDS SPACE 8

48-point, old body . . 55 ems

TITLE-PAGE 4

60-point, old body . . 59 ems

Capitals of Fonts with Lower-case

OLD-STYLE EXTRA CONDENSED

With Lower-case

GOOD FOR JOBS, BUT NOT FOR BOOK WORK 123456789

18-point No. 1, old body . . 14½ ems 12-point

LETTERS SHOW LITTLE OLD-STYLE 34

24-point No. 1 . . 20 ems

USEFUL INITIAL TO SMALL TYPE 3

36-point No. 1 . . 23 ems

CONDENSATION EXCUSABLE 2

40-point No. 1 . . 27½ ems

Text Types

The Text Types of the De Vinne Press

MICROSCOPIC TYPES

SOLID

BRILLIANT, or three-and-a-half point, is the smallest size of book type made by American type-founders, with capitals, lower-case, figures, points, and italic. In ordinary composition one square inch contains about 1600 pieces of metal; of the lower-case i 2600 are needed to make one pound in weight; of the thinnest space between words (usually cut out of thin brass sheets) nearly twice as many are needed. Superficial measurement shows that one inch covers about twenty lines; and one square inch of this size, ordinary matter set solid, will contain about 125 words.

This size is seldom used for the text of a book. In 1836 the De Vinne Press printed a collection of thirty humorous poems under the title of "Brilliants" in this microscopic type. The leaf was one and five-eighths inches wide by two and three-sixteenths inches high. Its 112 printed pages made, when fully bound in gilded leather, a book one-quarter inch thick, weighing but one half-ounce. Two editions of this collection were soon dispersed and put out of print.

The French-English Dictionary of John Bellows, Gloucester, England, 1878 (small enough to be carried in the side-pocket of a traveller, for which it was planned), is the most generally useful book in which brilliant type has been used for the text. It is a marvel of skill and good taste in composition and presswork.

Brilliant type now finds its chief employment in making of books of tables of figures that must be presented in smallest possible space for carrying on the person of the holder. It is also much used for reference letters in the side- and foot-notes of pocket editions of the Bible. It is a frail letter, composed with difficulty and easily bruised by ordinary manipulations on an imposing-stone or on the printing-press.

In 1840 Laurent and Deberny, type-founders of Paris, published a "microscopic" edition of the "Fables de La Fontaine," a book of 250 pages, in the form of 18mo. The page so made was 82 millimetres high and 39 millimetres wide. It was printed by Firm Frères, and shown at the next World's Fair.

In 1855 the same foundry published a still smaller volume—Crosnet, Verboeckhoven, and other pieces—in the form of a book of 120 pages. The page of this book was 36 millimetres high and 22 millimetres wide.

LEADED

The type used was that of their edition of La Fontaine, but it was leaded and made more readable. It seems of a little larger body than the type of Didot.

In 1826 Edwin Tross published "De Imitatione Christi," on a leaf 67 millimetres high, 30 millimetres wide, 76 lines to the page, making a book of 155 pages. It was printed by Giraudet and Jouaust, in a type smaller than that used by Laurent and Deberny. It appears to be of the same size of face as the type previously made by Didot, but it is not quite so small in body.

In 1827, Henri Didot, a son of Pierre François, of Paris, then sixty-six years of age, cut with his own hands a full font of type on the French body of two-and-a-half points, with which he printed an edition of the "Maximes" of Rochefoucauld and other little books. Twenty-five lines of this type apparently come within one American inch, lineal measurement. The type-founder Gronau of Berlin cut a full font of roman and italic book type on three-point body. The Ruschedé Foundry of Haarlem has cut a still smaller face on the two-point body.

For the convenience of type-setters it has been necessary to cast these petty faces upon an enlarged body. The only three-point body in practical use in the United States is that called Excelsior, made for music, piece fractions, and borders, but these types on em-square bodies are not so frail, and can be more readily handled.

The words "solid" and "leaded" may call for an explanation. This text is entirely in brilliant type, but the types of the first column are cut solid, or cast closely together, while the types of the other side in second column are "leaded," or made wider by putting a thin space between the lines with intent to make the text more readable.

Measurement of alphabet in 12-point ems

ROMAN CAPITALS, A B C D E F G H I J K L M N O P Q R S T U V W X Y Z . . . . . 61_2

Roman lower-case, a b c d e f g h i j k l m n o p q r s t u v w x y z . . . . . 41_2

ITALIC CAPITALS, A B C D E F G H I J K L M N O P Q R S T U V W X Y Z. 6

Italic lower-case, a b c d e f g h i j k l m n o p q r s t u v w x y z 4

This font has no small capitals or accents. Figures, 1 2 3 4 5 6 7 8 9 0, on en body. We have of the three-and-a-half-point one job case for roman; of the brilliant, one pair of cases for roman and one job case for italic.

Three-and-a-half-point No. 17. A. T. F. Co.
Brilliant No. 2. M. & R.

SOLID

DIAMOND, or four-and-a-half-point, seems to have been first made by Voskens of Amsterdam, who cut a full font of this size in the year 1709. Van Dijk, type-founder for Daniel Elsevir, had shown in 1681 a new size on a smaller body than pearl, but it was not the size now known as diamond, seventeen lines to the inch. He had been preceded by Jannon of Sedan, who made for his use in 1626 some very small types which were then called diamond, but they are not much smaller than modern pearl. With this type he printed miniature editions of Horace and Virgil, that were then regarded as triumphs of skill.

William Pickering of London made the greatest use of diamond during the nineteenth century, printing many classic authors in miniature form. His series, begun in 1822, consists of Cicero de Officiis, Virgil, the "Jerusalem Liberated" of Tasso, the Sonnets of Petrarch, Dante in two volumes, Catullus, Propertius, and Tibullus, all in diamond type on leaves about two by three and one-half inches. His editions of the Iliad and Odyssey in Greek type of faultless form on diamond body are marvels of accurate composition and superior presswork. The limit of useful miniatures has been attained in brilliant, for it is not practicable to cut by hand types for a body smaller than 2½ points; yet the Benton punch-cutting machine has made perfect letters in relief much smaller than any here described, although they cannot be made in movable letters for practical printing.

A recent miniature edition of Dante (Milan, 1878) is on a leaf one and three-eighths inches wide and scant two inches high. The types for this little book were designed and cut in 1824 by Antonio Farina. He called them Occhio de Mosca, or fly-eyes. The types were not distributed, but destroyed after the full impressions of each form, new types being required for each new form.

LEADED

The type of Farina was twenty lines to the inch, but it was not so small or so readable as the minute type of Henri Didot. Nor was it so well cut and cast as the brilliant type of John Bellows, which was cast on a body of the same size.

In 1876 the University Press of Oxford printed an edition of the Bible in diamond type, two columns to the page, each column 70 lines long. The leaf is two and one-sixth inches wide, and four and one-half inches long. The book bound is one-half inch thick, and weighs a trifle over three ounces avoirdupois.

The smallest good type of the fifteenth century known to collectors is a remarkably neat roman letter of the size nonpareil (about twelve lines to the inch), which was used in 1486 by Giovanni and Gregorio de Gregorii of Venice, in a beautiful manual of the Offices of the Church. Considering the difficulty of cutting symmetrical letters on so small a body, and of casting them in types at this early period in the history of type-founding, when tools were imperfect and experience was limited, this font of nonpareil may be rated as a triumph of early type-founding.

Types as small had been made before. In 1480 John Froben of Basle printed an edition of the Bible in Latin from types of the size nonpareil; but these types were of Gothic form, and were not so neatly cut or cast.

Diamond has seventeen lines to the inch and contains about one hundred words to the square inch of solid composition. ¶ *We have two pairs of cases for roman and one job case for italic.*

Measurement of alphabet in 12-point ems

ROMAN CAPITALS, A B C D E F G H I J K L M N O P Q R S T U V W X Y Z . . . 71_4

ROMAN SMALL CAPITALS, A B C D E F G H I J K L M N O P Q R S T U V W X Y Z 6

Roman lower-case, a b c d e f g h i j k l m n o p q r s t u v w x y z. 5

ITALIC CAPITALS, A B C D E F G H I J K L M N O P Q R S T U V W X Y Z 71_2

Italic lower-case, a b c d e f g h i j k l m n o p q r s t u v w x y z 5

Figures, 1 2 3 4 5 6 7 8 9 0, on en body. Fractions, ¼ ½ ¾ ⅛ ⅜ ⅝ ⅞, on em body

41_2-point No. 16. Bruce

FRENCH

ROMAN LETTER made by the French type-founders has some peculiarities that attract the American reader, but they are slight and do not offend by flagrant eccentricity. We keep small fonts only of a few sizes and faces that are of good service in giving a distinct French flavor to short prefaces, extracts, mottos, and quotations in books for which French mannerisms are appropriate.

Measurement in 12-point ems

CAPITALS . . $20\frac{1}{4}$
SMALL CAPITALS. $13\frac{3}{4}$
Lower-case . . $13\frac{1}{2}$
É È Ê Ë Ç é è ê ë ç
à â é è ê ë î ï ô ù û ü ç
12345 aeilmnorst 67890

Motteroz-face. Body 12

The faces on this page were made from the designs of Claude Motteroz of Paris, who has here tried to graft some Old-style mannerisms on the modern cuts of roman letter. He widens all the letters (a and s especially) and protracts the thick strokes, claiming that the very small type of Body 5 is thereby made more readable than the same matter would be in Body 6 of larger size and in a modern style of type. ¶ We have one case only of each size, but these cases hold the accents and sorts most needed when exact reprinting in French style is desired by the customer.

Tous ces grotesques mots, Gaillarde, Trimégiste,
Gros-texte, Gros-canon, fastidieuse liste
De vains noms qu'ont portés tant de types divers,
Et dont le seul récit attristerait mes vers,
Noms qui de leur grosseur et de leur différence
N'ont pu donner encore aucune connaissance,
Il sut les transformer en d'autres plus heureux
Qui marquent clairement tant de rapports entre eux.
Son nouveau typomètre offre une règle sûre:
Chaque type s'accroît par égale mesure,
Et la gradation qu'avec art il suivit
Est aussi juste à l'œil qu'elle est claire à l'esprit.

Measurement in 12-point ems

ROMAN CAPITALS 10
SMALL CAPITALS . . . . $7\frac{1}{2}$
Lower-case . . . . . $7\frac{1}{2}$
É È Ê Ë Ç æ œ à â é è ê ë î ï ô ù û ü ç
1 2 3 4 5 6 7 8 9 0

Motteroz-face. Body 5

FRENCH

MOTTEROZ FACES of type, as made by Turlot in Paris, were accepted by the Municipal Council of that city for school-books, but they were not so approved by other publishers, who still printed with older types of a compressed form.

Measurement in 12-point ems

CAPITALS . 29
SMALL CAPS.. 20¼
Lower-case. 20½
ÉÈÊÇéèêçàâ
éèêëîïôùûüç
«1234567890»

Motteroz-face. Body 18. Turlot. One pair of cases

THE LEGIBILITY OF PRINT, or the hygiene of typography as he names it, was considered some years ago by Dr. Javal of Paris, in articles contributed by him to the « Revue Scientifique » of that city. The height and width of print letters, the breadth of the stem or thick stroke, the sharpness of the hair-lines, the length of the serifs, and the relief of white space within and without each character, were separately examined for their effect on this legibility. His conclusions are but incompletely presented in this summary:—In reading, the eye insensibly pursues an imperceptible horizontal stroke through the middle of each line. The legibility of print is largely governed by the shape of letters above this horizontal line. The lower half of the type in this line contributes but little to legibility. Cover the upper half of the line and the print below will be indistinct and perhaps unmeaning.—The eye has been trained to read words at first glance; we do not separately identify and combine the print letters to form a word.—Serifs at the ends of many thick strokes are needed to keep the letters apart and produce distinctness.—A broad letter is more readable than a tall narrow letter, but the breadth of type cannot be regulated by arbitrary rule.—Some relief of white space between words is important, but the insertion of leads between lines is not so important for legibility as is believed by many readers.—The doctor favors much compactness in composition, but this conclusion is opposed by the experience of publishers. Leads between lines can be and often are used to unwise excess, but leaded composition is preferred by all readers for its superior legibility. Leading does not make single types any clearer, but it does relieve the eye from the gloominess of excess of black.

Measurement in 12-pt.

CAPITALS . 11¼
SMALL CAPS. . 8
Lower-case . 7¾
É È Ê Ç é è ê ç à â
é è ê ë î ô ù û û ç
« 1 2 3 4 5 6 7 8 9 0 »

Motteroz-face. Body 6. Turlot. One job case

FRENCH

FRANÇOIS-AMBROISE DIDOT was born in Paris, 7th January, 1730, and died 10th July, 1804. He gave considerable attention to the improvement of type-founding and of paper-making. His system of typographic points supplanted that of Fournier. At his suggestion, and by his aid, the paper-maker Johannot first made the papier vélin, or supercalendered paper. His most celebrated works are the "Dauphin" edition of the classics, in thirty-two volumes, 4to, and the "Artois" edition of sixty-four volumes, 18mo, which are highly prized by all collectors. Firmin-Didot, the second son of Ambroise, and brother to Pierre, born 1764, died 1836, was also expert as a printer.

Measurement in 12-pt. ems

CAPITALS . $18\frac{1}{2}$
SMALL CAPITALS $12\frac{1}{2}$
Lower-case . 13
É Ê Ê Ë Ç é è ê ë ç
à â è è ê ë î ï ô û ü ç
1 2 3 4 5 6 7 8 9 0
(« a e l m n o r s t »)
No italic to Motteroz fonts

Motteroz-face. Body 11. Turlot. One job case

FIRMIN-DIDOT was appointed printer to the King and to the French Institute, and was decorated with the medal of the Legion of Honor. His portrait is in the gallery of the Louvre and the hall of the National Printing Office, Paris.

Measurement in 12-point ems

CAPITALS . . . . . $15\frac{1}{2}$
SMALL CAPITALS 12
Lower-case . . . . . $11\frac{1}{2}$
ITALIC CAPITALS $16\frac{3}{4}$
Italic lower-case . . . $11\frac{1}{2}$
É È Ê Ë Ç é è ê ë ç
à â é è ê ë î ï ô ù û ü ç
1 2 3 4 5 6 7 8 9 0
« a c d e f g h i k l m n o r s t v / »

AMBROISE FIRMIN-DIDOT, the son of Firmin, was born at Paris, on the 20th of December, 1790, and died on the 22d of February, 1876. He was eminent as a printer and as the publisher of famous books; was a punch-cutter and type-founder, the president of *several typographical associations, a diligent collector of books, and the most learned typographer of France.* ¶ *One pair of cases for roman and one job case for italic.*

French Light-face (Roman No. 7). Body 10. Mayeur

FRENCH

FRENCH TYPE-FOUNDERS made a departure in their types about the beginning of the nineteenth century. Bodoni of Italy had set them enviable examples in the roundness, clearness, and openness of his new faces of type, which compelled the admiration of all readers and the imitation of printers in every part of the world. The Didot Printing House at Paris was not satisfied to be a servile imitator. It maintained the roundness and clearness of the Bodoni letter, but it shortened ascending and descending letters and produced all the needed openness of print by use of more leads. Its new characters were made a trifle wider than those of Bodoni, and barely escaped the censure of undue obesity. The stem or thick stroke was widened and the hair-line and its serif made sharper. It was supposed that the legibility of print would be increased by broadening the thick strokes and by sharpening the hair-line—a treatment that emphasized the contrast.

Measurement of alphabet in 12-point ems

ROMAN CAPITALS. . 20

SMALL CAPITALS 14½

Lower-case 14¼

ITALIC CAPITALS . 20¾

Italic lower-case . . . 14

1234567890 *1234567890*

ÉÈÊËÇ *ÉÈÊEÇ* ÉÈÊËÇ

àâéèêëîïôùûüç *àâéèêëîïôùûü*

(« acdefghiklmnorstv » /)

The new face thus made by the Didot Printing House found favor in England even among printers who had refused to make use of the excessively black and corpulent faces produced by Robert Thorne. Readers weary of the hard angles and stiff *forms of the Caslon model accepted the new Didot face as a welcome improvement.* ¶ *We have one pair of cases for roman and one job case for italic.*

Didot-face. Body 12. Mayeur

FRENCH

AUX YEUX DU PUBLIC PROFANE, il semble qu'on n'ait à s'occuper que du format, du papier, du caractère, du nombre de pages, pour que le premier prote venu puisse mener à bien une impression de volume. — Il en est tout autrement, si l'on sent en soi l'amour du livre, aussi bien que le respect des traditions.

Il ne faut pas tout d'abord blesser les règles typographiques ni s'y renfermer aveuglément. Le papier une fois choisi, dans le format in-18 ou in-8°, il s'agit d'arrêter la hauteur de page et la justification, c'est-à-dire de mettre le texte en harmonie avec les marges; il convient d'établir le titre courant, de juger des divers interlignages, de recommencer dix, quinze, vingt fois le type spécimen d'une page, observant, critiquant, clignant de l'œil, jusqu'à ce que la pondération parfaite ait été atteinte; puis, cela fait, viennent les questions des blancs, les fins de chapitres, « l'habillage » des vignettes et enfin le titre.

Measurement in 12-point ems

ROMAN CAPITALS. 16

SMALL CAPITALS . . . 11

Lower-case 11

ITALIC CAPITALS 17½

Italic lower-case . . 11

12345678 *4567890*

ÉÈÊÇ *ÉÈÊÇ* ÉÈÊÇ

à â é è ê ë î ï ô ù û ü ç

à â é è ê ë î ï ô ù û ü ç

(« a c d e f g h i k l m o r s t v » /)

Le *titre!* cela semble tout simple, mais rien n'est aussi malaisé que de le combiner dans sa perfection, selon les règles de la typographie et du bon goût; on en compose dix et ce n'est pas cela; on recommence; de la capitale on passe au bas de casse, du bas de casse à la lettre fantaisiste, on cherche dans le *moderne,* dans l'*elzévir,* dans la *renaissance:* on combine, on mélange les races de caractères; on coupe, on divise, on subdivise, on resserre les textes ou bien on les aère, et ce n'est qu'après un labeur parfois incroyable qu'on *obtient le titre rêvé, sérieux, qui fait plaisir à voir et engage le lecteur à pousser plus loin dans les colonnes serrées du volume.* ¶ *We have one pair of cases for roman and one job case for italic.*

Compressed French-face. Body 12. Mayeur

FARMER

IN 1804 Elihu White and William Wing, of Hartford, Connecticut, undertook to make types without any experience in type-founding, and even without any knowledge whatever of the construction of the approved form of type-mould. After repeated failures, they were obliged to send one of their workmen to the foundry of Binny and Ronaldson, of Philadelphia, but he failed to get the knowledge needed. After doing a limited business in Hartford, White separated from Wing, moved his foundry to New York in 1810, and made type in an old building on Beach Street. The business was continued by his son, John T. White, who was succeeded by Norman White, and when his son was admitted to the partnership the firm-name was changed to Charles T. White & Co. Charles T. White retired in 1854, after selling the type-foundry to his employees, who carried on business under the name of Farmer, Little & Co. ***The business is now carried on by William Farmer, under the name of A. D. Farmer & Son Type Founding Co. ¶ Of this font we have two pairs and one job case for roman, one for italic, four for accents, and two for astronomical and mathematical signs.***

Measurement in 12-point ems

CAPITALS 12½
SMALL CAPITALS . . 10
Lower-case. 9
***ITALIC CAPITALS* 13½**
***Italic lower-case* . . . 8¼**
1234567890*1234567890*
Á À Â Å É Ě Í Ó Ú Ç Ñ ℣ ℞
ÁÀÂÉÈÊÍÎÓÚÙÛÇÑ...eçòğğñ
áàâäāăåąąąéíóúşÿz*ÅÇÑáàãâ*
ChShThThWhOu ng ow ch sh
a b c d e f g h i j k l m r
Font includes all regular accents

8-point No. 13, old body

IN 1806 ROBERT LOTHIAN of Scotland tried and failed to establish a type-foundry in New York. His son George B. Lothian, who had been taught the trade of stereotyping in the stereotype-foundries of John Watts of New York and B. & J. Collins of Philadelphia, and had also received instruction from his father and from Elihu White in type-founding, undertook to establish a type-foundry in Pittsburgh, Pennsylvania. It was an unsuccessful enterprise, and Lothian returned to New York. In 1822 he undertook to make type for the old firm of Harper & Brothers. The face of Greek which he cut for the Anthon Classical Series was very much admired. Soon after his death, in 1851, the foundry was bought by Cortelyou & Giffing. In 1875 the business of the foundry ceased. ***One square inch of this type in leaded composition takes in about twenty-three words of ordinary length. ¶ Of this font we have two pairs of cases for roman, one for italic, and one for accents.***

Measurement in 12-point ems

CAPITALS 13
SMALL CAPITALS . . . 9¼
Lower-case 9
***ITALIC CAPITALS* 14**
***Italic lower-case* . . 8½**
1234567890*1234567890*
É È Ç Ñ É È Ê Ç Ñ *È Ç Ñ*
áàâäāăăéèêëïôç *áàâäāăăéèêëïôç*
1234567890 1234567890 ¼ ½ ¾ ⅓ ⅔
> < % × + + + = ʒ ℨ ℈ ℔ / √
Font includes all regular accents and signs

8-point No. 15, old body

FARMER

DAVID BRUCE, JR., son of David, at a very early age gave close attention to the mechanics of type-casting. The machines of Wing & White, of Starr & Sturdevant of Boston, and William M. Johnson of Hempstead, had been tried and rejected by the trade. In 1838 D. Bruce, Jr., made a machine that was generally adopted and had no worthy rival for more than fifty years. He also invented a type-rubbing and dressing machine of merit, and was fairly successful as a punch-cutter. Many meritorious forms of letter were designed and engraved by his hand.

David Wolfe Bruce (born in New York in 1828) succeeded to the business of George Bruce, which he continued, in partnership with James Lindsay, under the name of George Bruce's Son & Co. David Wolfe *Bruce retired from business in 1890, transferring the foundry to his employees, and died in 1892.* ¶ *Of this font we have four pairs of cases for roman, one for italic, one for accents, and four for mathematical signs.*

Measurement in 12-point ems

CAPITALS 13
SMALL CAPITALS . . 10
Lower-case . . . . $9\frac{1}{4}$
ITALIC CAPITALS 14
Italic lower-case . . $9\frac{1}{2}$
1 2 3 4 5 6 7 8 9 0 *1 2 3 4 5 6 7 8 9 0*
ÁÀÂÊÍÓÛÇ *ÁÀÂÊÎÔÛÇ*
áàâäãăāåéíóúñç *áàâäãăāåèìò*
$\frac{1}{1}$ $\frac{2}{2}$ $\frac{3}{3}$ $\frac{4}{4}$ $\frac{5}{5}$ ¹²³⁴⁵⁶⁷⁸⁹⁰ $\frac{6}{6}$ $\frac{7}{7}$ $\frac{8}{8}$ $\frac{9}{9}$ $\frac{0}{0}$
¢ ′ ° % ℔ > < > < √ ✓ × + − =
Font includes usual accents and signs

9-point No. 15, old body

JAMES CONNER, a printer of New York, began business as a stereotyper in that city in the year 1827. His was the first stereotype edition of the New Testament. He also earned a good reputation as the publisher in the United States of the Bible in folio form. To the business of stereotyping he soon after added that of type-founding, in which he was remarkably successful. With the aid of Edwin Starr, then in his employ, he made the electrotype matrices which enabled him largely to increase the stock of his foundry. After the death of James Conner in 1861 the *foundry was managed by his sons and grandsons, who merged the business in that of the American Type Founders Company.* ¶ *Of this font we have two pairs of cases for roman and one for italic.*

Measurement in 12-pt. ems

CAPITALS . . . . . $14\frac{1}{3}$
SMALL CAPITALS . . . $10\frac{3}{4}$
Lower-case . . . . . $10\frac{1}{3}$
ITALIC CAPS . . $15\frac{1}{4}$
Italic lower-case . . 10
1 2 3 4 5 6 7 8 9 0 ¹²³⁴⁵⁶⁷⁸⁹⁰
Ç ĀĂÂÄĒĔĪĬŌŎÔŪŬÛÇĞĠ
âäāăåạụṳçġḡ *âäāăēĕīĭōŏçş*
a b c d e f g h i j k l m n o p q r s t u v w x y z

9-point No. 18

FARMER

IN 1820 LAWRENCE JOHNSON, a printer of England, established as a stereotyper in Philadelphia. In 1833 he formed a partnership with George F. Smith for the purpose of buying the type-foundry of Richard Ronaldson. Under the new management the operation of the foundry was largely extended. In 1843 George F. Smith withdrew. In 1845 Johnson admitted to partnership Thomas MacKellar, John F. Smith, and Richard Smith, who had been trusted employees of this house. Peter A. Jordan was added afterward. Before his death in 1860, Johnson sold the foundry to his junior partners, who continued the business under the name of MacKellar, Smith & Jordan Company, but the house never lost its old name of the Johnson Foundry.

For many years the Johnson Foundry had a great distinction among printers for its diligence in electrotyping foreign designs, as well as in originating new faces for ornamental types and borders. The appetite for typographical decoration was largely developed by the publication of the "Typographic Advertiser," a quarterly journal that contained a deal of appropriate matter from the pen of Mr. MacKellar. An examination of their quarto specimen book of 1865 will show a surprising quantity of decorative material now out of fashion. John F. Smith was born January 20, 1815, and died November 1, 1889. Peter A. Jordan was born in Philadelphia the 30th of May, 1822, and died there the 25th of March, 1884. Richard Smith died September 8, 1894. In 1892 the MacKellar, Smith & Jordan Company became the Philadelphia branch of the American Type Founders Company.

Measurement in 12-point ems

CAPITALS . . .	15½
SMALL CAPITALS .	12
Lower-case . . .	10¼
ITALIC CAPS .	16½
Italic lower-case .	10

1234567890 *1234567890*

ÄÉÈÊÇÑ ÁÀÂÄÇÑ *ÁÇÑ*

áàâäāăãåąạṣṡŵÿẓ*áàâäāăå*

☩ ✝ ChShThThWhOung

$\frac{1}{1}\frac{2}{2}\frac{3}{3}\frac{4}{4}\frac{5}{5}\frac{6}{6}\frac{7}{7}\frac{8}{8}\frac{9}{9}\frac{0}{0}$ [illegible]

=±+×+ $\frac{1}{1}\frac{2}{2}\frac{3}{3}\frac{4}{4}\frac{5}{5}\frac{6}{6}\frac{7}{7}\frac{8}{8}\frac{9}{9}\frac{0}{0}$ 1234567890

1234567890 1234567890

+ × ÷ = − ± < > √ % 3

♈ ♉ ♊ ♋ ♌ ♍ ♎ ♏ ♐ ♑ ♒

♓ ● ☉ ⊕ ☿ ♀ ♂ ♃ ♄ ♅ ♆

◐ ☊ ☋ ☿ ☽ ● ☌ ☍ △ □ ✱

¶ *This No. 13 face of Long-primer contains an unusual variety of signs, accents, tied letters, and irregular sorts. Of this font we have seven pairs of cases for roman, two for italic, six for accents, and five for algebraic and astronomical signs.*

10-point No. 13, old body

FARMER

BROAD-FACE

BROAD faces with unusually long serifs, made to fill the gaps of widely separated thick strokes, may be disappointing in book work. Stems too wide apart hinder neat spacing. Book printers and publishers object to them as mechanically incorrect, for the wider separation of stems makes more difficult the close and proper fitting of contiguous types. In this font of a moderately broad face, these difficulties are fairly avoided.

Measurement in 12-pt. ems

CAPITALS . 17
Lower-case . . $11\frac{1}{2}$

Broad or expanded faces, not good for strict book work, are often needed for any composition in which it seems necessary to fill space as to width more than as to height. A broad face with plenty of white relief gives a clearness to print not to be had by the use of capitals or of bolder type, while it is entirely free from the appearance of bold or vulgar display. It can be used to good advantage for the short lines in circulars and catalogues and the open display of small job work. ¶ One job case. No italic or small capitals.

10-point, old body

LIGHT-FACE

THIS is an extremely light face of decided merit, but too thin and too light to be used as a text type for descriptive matter set solid. It shows to best advantage in an extract, in a motto or verse of poetry, in leaded or double-leaded matter, or in any work which has broad margins and large spaces of white. It once found occasional employment in the titles or descriptions of plates when these titles were printed, as was the fashion, on thin paper facing the plate, but in any place it causes a strain on ordinary eyesight. ¶ Of this font we have one job case only without its italic. It is a font now in slight request and will not be replenished. Use it only for extracts as may be ordered.

Measurement in 12-pt. ems

CAPITALS. . 16
Lower-case . . $10\frac{3}{4}$

11-point, old body

FARMER

BENJAMIN FRANKLIN, when in Paris, bought from Fournier, the inventor of a point system, a complete equipment for a type-foundry intended to be established in Philadelphia. To this end Franklin asked his grandson B. F. Bache to receive instruction from Fournier, that he might be qualified to manage the foundry. Franklin and his grandson arrived in Philadelphia in 1775, and began the business of type-founding, but Bache was not successful. Thomas says that he did not or could not make good types. The foundry was neglected, and Bache turned more of his attention to printing. The type-founding apparatus, given to his relative Duane, was by him transferred to Binny and Ronaldson, who acknowledged that they had received many valuable suggestions from the French tools so provided.

The point system was here in 1775. It may be assumed that these Philadelphia founders used the Fournier moulds, and that the standard of sizes they adopted was accepted by their successors, L. Johnson & Co., and the MacKellar, Smith & Jordan Company. The deviation afterward made (about four points in one thousand) may be understood as the result of imperceptible changes produced after more than a century of wear.

Thomas says that Fournier sold old tools. This does not seem very probable. Franklin, himself an inventor, ***would most naturally prefer the very latest invention in type-making. ¶ Of this font we have four pairs of cases for roman, one pair for italic, and four cases for accents and various diacritical and mathematical signs useful in educational works.***

Measurement in 12-pt. ems

CAPITALS . . .	17¼
SMALL CAPITALS	13
Lower-case	12
ITALIC CAPS	18¼
Italic lower-case	12

1234567890*1234567890*

Ä Ā Ă Ē Ĭ Ç Ñ ℞ ÇÉÑŎ

áèîöūŭx̣ỹzçeġñọōŏṡṣụ

Ç Ñ á è î ö ū ŭ ȳ y̆ ç ñ

Ch Sh Th Th Wh Ou ch

abcdefghijklmnopqrstuvwyz

$\overset{1}{w}$ $\overset{2}{a}$ $\overset{3}{o}$ $\overset{4}{y}$ $\overset{5}{a}$ $\overset{6}{u}$ $\overset{7}{o}$ $\overset{8}{e}$ $\overset{8}{e}$ $\overset{9}{i}$ $\overset{9}{i}$

1234567890 $\frac{1}{1}$ $\frac{2}{2}$ $\frac{3}{3}$ $\frac{4}{4}$ $\frac{5}{5}$ $\frac{6}{6}$ $\frac{7}{7}$ $\frac{8}{8}$ $\frac{9}{9}$ $\frac{0}{0}$

± < ∟ ▭ × + △ = − ÷

Font includes all regular accents and signs

11-point No. 12, old body

FARMER

JOHN BAINE (once partner with Alexander Wilson of Glasgow) and his grandson began a type-foundry in Philadelphia in the year 1785. They were the first skilled founders in the city, and soon had full employment, one of their most important orders being a large font of types for an encyclopedia printed by Dobson. In 1790 the elder Baine died. Soon after, the grandson abandoned the business and removed to Augusta, Georgia, where he died in 1799.

Measurement in 12-pt. ems

CAPITALS . . $16\frac{1}{2}$
SMALL CAPITALS . $11\frac{1}{4}$
Lower-case . . . 11
1 2 3 4 5 6 7 8 9 0
No italic

Benjamin Mecom, a printer and the nephew of Benjamin Franklin, about the year 1775 made stereotype plates for some pages of the New Testament, but he never completed the undertaking. ¶ Of this font we have two job cases. Use for repairs only.

11-point No. 13, old body

THE BOSTON TYPE FOUNDRY began in 1817, and undertook to cast types, set types, and make stereotype plates. Its earliest specimen book, of 1820, offered Nonpareil at a dollar and forty cents and Pearl at a dollar and seventy-five cents per pound. Between the years 1830 and 1838 the Boston Type Foundry gave appreciated encouragement to David Bruce, Junior, who was then experimenting with his type-casting machine. ¶ Of this *font we have one pair of cases for roman, one job case for italic, and one for accents.*

Measurement in 12-point ems

CAPITALS 19
SMALL CAPITALS . . 13
Lower-case . . . . . $12\frac{1}{2}$
ITALIC CAPS . $20\frac{1}{2}$
Italic lower-case . . 12
1 2 3 4 5 6 *5 6 7 8 9 0*
ÀÂÉÊÇÑ ÀÂÄÉÈÊËÇ
áàâäāăçñ ç̣ġḣḳóṡṭ
ÁÀÂÉÈÉÓÚÜÇÑ
á à â ä ā ă é è ê ï ī ĭ ç ñ

12-point No. 6, old body

FARMER

GREAT-PRIMER No. 4 from the Farmer Foundry has a face lighter than other Great-primers here exhibited from the Bruce and Conner foundries. Its small capitals are closely fitted. Figures for italic, roman, script, as well as tied letters and many accents for educational work, are provided for books that call for odd sorts of irregular form. Do not confound this No. 4 face with the larger font of Great-primer used for the Jade book.

Measurement in 12-point ems

CAPITALS . . $25\frac{1}{2}$
SMALL CAPITALS . $18\frac{1}{4}$
Lower-case . . $17\frac{1}{3}$
ITALIC CAPS 28
Italic lower-case $16\frac{1}{2}$
1234567890 *1234 567890 1234567 890 1234567890*
áàâäāăȧąą *āăēīōūȳў*
ȧąą ȩç ḡ ṉ ṣṡ ȳў ōŏ ŏŏ
āă ēĕ īĭ ōŏ ūŭ ȳў
Ch Sh Th Th Wh Ou
ng ow ou th th wh sh ch

The transfer of the odd sorts of one style to composition in another style may produce trouble. ¶ Of this font we have two *pairs of cases for roman and one job case for italic. Seven words to one square inch, solid.*

18-point No. 4, old body

FARMER

SAMUEL NELSON DICKINSON, born 1801, died 1848, a notable type-founder of Boston, was taught the trade of a printer in the State of New York, but afterward was employed as a compositor in the Boston Type and Stereotype Foundry. In 1829 he began business as a master printer. The style once known as Scotch-face was modelled by him in 1837, but cut and cast to his order by Alexander Wilson & Son of *Glasgow*. ¶ *Of this font we have two pairs of cases for roman and one job case for italic.*

Measurement in 12-point ems

CAPITALS . .	19½
SMALL CAPITALS .	14½
Lower-case. . .	14
ITALIC CAPS.	21
Italic lower-case .	13

1234567890 *1234567890*

No accents

12-point No. 18, old body. Farmer

THIS ENGLISH or 14-point No. 4 of American Type Founders Company is a font of small size, reserved for repairs or the additions to electrotype plates previously prepared from this face of type. Do not select it for any composition of length. Its small capitals are unnecessarily small, and its italic is unusually condensed. It has lower-case accents and diacritical marks. ¶ *Of this font we have one pair and one job case for roman, one job case for italic, and one accent case.*

Measurement in 12-point ems

CAPITALS . .	19½
SMALL CAPITALS .	13
Lower-case . .	13½
ITALIC CAPS.	20½
Italic lower-case .	12½

12345 1234567890 67890

á à â ä ā ă ȧ ạ ḁ ê ē ē î ô ọ ọ̈ ō ō̆ ō̆ ô û ū ŭ ụ ụ̈ ȳ ȳ̆ ḡ ñ ṉ ṣ s x̣ th

¶ § ‖ ‡ † * ¼ ½ ¾ ⅛ ⅜ ⅝ ⅞

14-point No. 4, old body. A. T. F. Co.

CONNER

GREAT-PRIMER No. 4 from the Conner Foundry was the letter selected by a committee of the PROTESTANT EPISCOPAL CHURCH of the United States authorized to prepare a new edition in folio of the Book of Common Prayer according to the standard of 1892. A limited number of copies of this edition in folio, suitably decorated, was printed in 1893 by the De Vinne Press.

Measurement in 12-point ems

CAPITALS.	24
SMALL CAPITALS	19
Lower-case	13
ITALIC CAPS	26
Italic lower-case	15
1234567 *4567890*	

This 18-point type was also used by the De Vinne Press in printing the great folio of HEBER BISHOP, descriptive of his collection of Jades now in the Metropolitan Museum of Art.

Selection of this face was made after a critical examination of many styles *shown in the specimen books of the leading type-founders here and abroad.* ¶ *Of this font we have five pairs of cases for roman and one job case for italic.*

18-point No. 4, old body

M. & R.

NONPAREIL No. 22 of Miller & Richard was designed and cast by that firm for the small text type of the Century Dictionary. It is now made by the Bruce Foundry of New York. For Dictionary service it was provided with a great variety of accents for the two series of capitals and lower-case. It is also equipped with superior and inferior figures and letters for reference. It has piece fractions upon the 8-point body. Algebraic, astronomical, and physical signs are other serviceable additions. Please note that this letter is a compressed type of thin face with lower-case sorts that are below the standards of the Typographical Unions, and are consequently paid for at an extra rate of composition. This face can be selected with propriety for side-notes or cut-in notes of a text that has been set in compressed types on a large body.

For side-headings or for displayed words in the text choose the antique of Miller & Richard as used in the Century Dictionary. It does not line truly with the roman, but it is preferred by most writers over all other styles for words of display.

This nonpareil when set solid takes in about forty-seven words to the square inch; if leaded, about thirty-four words.

Measurement in 12-pt. ems

ROMAN CAPITALS .	10
SMALL CAPITALS . . .	$8\frac{1}{4}$
Lower-case	$7\frac{1}{4}$
ITALIC CAPITALS .	$10\frac{1}{4}$
Italic lower-case . . .	7

1 2 3 4 5 6 7 8 9 0

1234567890 1234567890

abcdefghijklmnopq jklmnopqrstuvwxyz

ÁÀÂÄÃĀĂÉÈÊËĒĚÍÌÎÏĪÓÒÔÖ ŌŬÚÙÛÜŪŬÇÑŠ

áàâäãāăéèêëēĕíìîïóòôöōŏúùûü ýỳŷÿ ç ñ

⌣ ⊃ ≚ − = × + ÷ ± ⟨ ∗ ⟩ √ ″ ′ @ ℞ ℔ /

Do not mix its sorts with types of other fonts. | Of this face we have twenty-five pairs of Rooker cases for roman, twenty-five for italic, and seven cases for accents.

6-point No. 22. Bruce

NONPAREIL A of Miller & Richard is a very small font that should not be selected without special order. We have two pairs of cases for roman, one for italic, five cases for accents, and one for astronomical signs, etc. The font is of use mainly for almanacs. Note also figures for roman and italic. Please take special care not to mix the sorts of A and 22 with other faces of nonpareil or 6-point.

> Great blest *Master Printer*, come
> Into thy *composing room:*
> Wipe away our foul offences,
> Make, O make our souls and senses,
> The *upper* and the *lower cases;*
> And thy large alphabet of graces
> The *letter*, which being ever fit,
> O haste thou to *distribute* it:
> For there is (I make account)
> No *imperfection* in the *fount.*

Nonpareil, and the still smaller size of agate or $5\frac{1}{2}$-point, find their greatest employment in the advertisements of daily newspapers, but they are of good service in book-printing houses for the foot and cut-in notes of pages set in larger type, for indexes, tables, and other kinds of composition in which it is necessary to crowd much matter in a small space. These sizes are also much needed for pocket-editions of the Bible and devotional books, of which millions of copies are sold every year.

Measurement in 12-pt. ems

ROMAN CAPITALS .	10
SMALL CAPITALS . . .	$9\frac{3}{4}$
Lower-case	7
ITALIC CAPITALS . .	$9\frac{1}{2}$
Italic lower-case . . .	$6\frac{1}{2}$

1234567890 *1234567890*

ÁÀÂÄÉÈÇÍÑÓÚ

áàâäãç éèêëēĕ îìïīóòôöōŏúùûüūñ

ÁÀÂÄÉÎÓ ÚÇÑáàâäéèìíóòúùüçñ

♈ ♉ ♊ ♋ ♌ ♍ ♎ ♏ ♐ ♑ ♒ ♓ ● ☉ ⦶

☿ ♀ ♂ ♃ ♄ ♅

△ □ ∗ ● ●

⟩ √ ⟨ / ° − + = × ∗ ÷ ℔ @

6-point A, old body. M. & R.

The Text Types of the De Vinne Press

M. & R.

BREVIER B of Miller & Richard is another small font that has been needed mainly for the repair of bruised electrotype plates made from this face, or for the composition of paragraphs or extracts which have to be added to or inserted in a text type of the same face on a larger body. It is, without doubt, a letter of good form, well cut and cast, but how much better or any way better is it than other faces of Brevier made before and after this was introduced? Of the many critics of typography who pronounce swift judgment on new faces, how many are there who could point *out the peculiarities of this face when put in contrast with other faces on same body? Did it ever make a book more attractive or salable? One square inch of solid composition in brevier takes in about thirty-two words of ordinary matter; in leaded composition, about twenty-five words.* ¶ *We have three pairs and one job case for roman, one pair for italic, and five for accents.*

Measurement in 12-point ems

CAPITALS	12
SMALL CAPITALS . .	$9\frac{1}{2}$
Lower-case.	$8\frac{1}{4}$
ITALIC CAPITALS	$12\frac{1}{2}$
Italic lower-case . . .	8

1 2 3 4 5 6 7 8 9 0 *1 2 3 4 5 6 7 8 9 0*
ÁÀÂÄĀĀÉÍÓÚ ÁÀÂÄĀĀÉÎÔÛ
áàâäāăãèèêëĕíìîïĭóòôöōŏõúùûüçñ
ÁÀÂÄÉÎÖÙÇÑáàâäāăãéîôûçñ
− + = ÷ ' " " % ℔ ℔ @ ℞ ℞

8-point B, old body

BOURGEOIS C of Miller & Richard is on a body that is in steadily declining request. It appears occasionally in the weekly newspapers devoted to literature and art, but rarely in new books of 12mo form. It does good service in 12mo and 16mo editions of the Bible and hymn-books, and in preventing an undue thickness of book in a novel that threatens to exceed the customary limit. Publishers here and abroad have reached the conclusion that Bourgeois or 9-point has too small a face for a new book intended to be attractive and readable. The reprinted novel in two columns to the octavo page is no longer desired by the reader or provided by the publisher. When a smaller body of type is required for any other purpose, as for a dictionary or encyclopedia, preference is always given to a type that has bolder lines. This Bourgeois C face is of pleasing cut, but it is too weak and delicate to meet the taste of the ordinary reader. The old demand for *books in small types with leaves of 4 × 6 inches or less has abated. Readers ask for types that can be easily read. One square inch of bourgeois or 9-point of solid composition will take in about twenty-eight words; if leaded, about twenty-one words.* ¶ *We have three pairs of cases for roman, one for italic, and five for accents.*

Measurement in 12-point ems

CAPITALS	$13\frac{1}{2}$
SMALL CAPITALS . .	$10\frac{3}{4}$
Lower-case	$9\frac{3}{4}$
ITALIC CAPITALS	$14\frac{1}{2}$
Italic lower-case . . .	$8\frac{1}{2}$

1 2 3 4 5 6 7 8 9 0 *1 2 3 4 5 6 7 8 9 0*
ÁÀÂÄĀĀĀÊÎÇ ÁÀÂÄĀĀĀÔÛ
ÁÀÄÉÍÓÚÇ áàâäāăãéîôûçñ
áàâäāăãéèêëĕíìîïĭóòôöōŏõúùû
= × − ÷ ° " @ ℔ ℔ / % ℞ ℞

9-point C, old body

The Text Types of the DeVinne Press

M. & R.

DURING the early part of the eighteenth century printing in Scotland was in a more unsatisfactory condition than in England. Scotland had no printer and no type-founder of high merit. Types, presses, paper, and workmen were imported mainly from Holland. The first type-foundry to earn a fair reputation beyond the Scotch border was that of Wilson & Baine, which began at St. Andrews in 1740. Alexander Wilson, the successor, took the type-foundry to a village near Glasgow, and gradually made it one of the best. His early types were copies of those made by William Caslon, but in later years his letter showed that he had carefully studied the models of Baskerville of Birmingham. Association with the professors of the Glasgow University and their famous printers, Robert and Andrew Foulis, *increased Wilson's zeal for improvement.* ¶ *We have seven pairs of cases for roman, one for italic, three for accents, and one for astronomical signs.*

Measurement in 12-pt. ems

CAPITALS . . 14½
SMALL CAPITALS . 10
Lower-case . . . 9½
ITALIC CAPS . 16
Italic lower-case . 9
1234567890 *12345678*
ÁÀÂÄÃÀĀ ÉÍÓÚÑÇ
ÀÉÈÊËĒÊÌÒÙÑÇ *ÁÈÎÖŪ*
áèîōüụṉśǵōōŷ *dāèîöüñç*

Font includes all regular accents

10-point No. 28, old body

AT the beginning of the nineteenth century Scotch types and Scotch printing were in great request. English authors did not hesitate then and afterward to express their preference for the cuts of type made by Wilson, or by Miller & Richard, or Phemister, over all the English type-founders, Thorne, Fry, Jackson, and Cottrell. Publishers confidently offered to Scotch printers orders for the making of superior books. There was a thoroughness in the workmanship of all Scotch books that commanded general respect. It is worthy of note that the phrase Scotch-face was then applied to a new face of type planned by Samuel Nelson Dickinson of Boston. ¶ *Four pairs of cases for roman, one pair and one job case for italic, and four for accents.*

Measurement in 12-pt. ems

CAPITALS . . 15½
SMALL CAPITALS . 11
Lower-case . . 10½
ITALIC CAPS 15¾
Italic lower-case 9½
1234567890 *12345678*
ÁÈÎÖŪÑÇÁÈÎÖŪÑÇ
ààćèêíóúùûñç *àāēēìòūü*
ÁÀÂÄĀ ÍÌÏ ÓÒÔÖŌ

Font includes all regular accents

11-point D, old body

The Text Types of the DeVinne Press

A. T. F. CO. No. 26

THIN lines in type produce feeble printing. The imperfect legibility of ordinary faces of roman text type is noticeable in smaller sizes, and especially in faces of Brilliant, Pearl, or Diamond, which are hard to read and print. Too much ink makes types thick and muddy; too little ink makes them gray and indistinct. When inked with discretion, the effect of presswork from small types is often that of feebleness. These small types show little of the stem and still less of the serif and hair-line; they have not surface enough to carry a good body of ink. To remedy this fault, Quantin, an eminent publisher of Paris, had made for his miniature editions a remodelled roman face on the antique model, in which all the lines were nearly of uniform thickness. A print of this face will be shown on an advanced page under the name of Louis XV, Body 5.

Readers of failing eyesight rightfully ask for types that are plain and unequivocal—that reveal the entire character at a glance and are not discerned with difficulty by body-marks joined to hair-lines and serifs that are but half seen or not seen at all. The Morris and Jenson styles are needlessly bold for readers of excellent eyesight, but they are attempts at ***an improvement in the right direction and will never go out of fashion entirely. This No. 26 face of the American Type Founders Company seems to combine the best features of an easily read type. ¶ Of this font we have two pairs of cases for roman and one job case for italic.***

Measurement in 12-pt. ems

CAPITALS	11
SMALL CAPITALS . . .	8⅔
Lower-case	8
ITALIC CAPITALS .	11
Italic lower-case . . .	7⅓

1234567890 *1234567890*

¼ ½ ¾ ⅛ ⅜ ⅝ ⅞ ⅓ ⅔ ⅙

ÁÀÄÃÅÉEÊÕ ÁÀÄÃÅÉÈÊÖÕÜÇÑ

áàâäãāåăéèêëēíìîïóòôöõúùûüçñ

6-point

WEAK types make weak presswork. Book critics have rightfully complained of a deficiency of blackness of ink in recent books. In much of this objectionable presswork the fault is due more to weak types than to weak ink. Under the conditions that control ordinary presswork it is not possible to show vivid blackness on thin lines that will not hold the needed ink. When thin-faced letter is leaded and is surrounded by an excess of white, the thin lines must seem comparatively gray. Excess of ink will not always give the desired blackness.

Durable features are shown in this No. 26 face of broad form, which is designed for hard usage on newspaper work. The hair-lines are unusually thick, the serifs are properly bracketed to stems, and will successfully resist the wear of the moulding-brush, the lye-brush, and the proof-planer. It will take ink readily and make a readable print without undue impression.

Students and book and newspaper printers are fully agreed as to the worthlessness of the sharp hair-line. Hair-lines should have a visible thickness even in *small sizes, for this increased thickness is really needed as much to give legibility as to prevent wear. ¶ Of this font we have two pairs of cases for roman and one job case for italic.*

Measurement in 12-pt. ems

CAPITALS . . .	14
SMALL CAPITALS .	11
Lower-case . . .	10
ITALIC CAPS . .	13½
Italic lower-case .	9

1234567890 *1234567890*

¼ ½ ¾ ⅛ ⅜ ⅝ ⅞ ⅓ ⅔ ⅙

ÁÀÂÃÉÕÑ ÁÀÂÄÃÉÊÕÜ

àáâäãéèêëēíìîïóòôöõúùûü

8-point

A. T. F. CO. No. 313

THIS FOURTEEN-POINT was selected for the minor matter of the great Jade book (leaf 19 × 24 ins.) of HEBER BISHOP. It is a Scotch face of the nineteenth century, and seemed a proper mate for the Great-primer selected for the text of that work and also for the folio edition of the Book of Common Prayer. These faces were probably designed by the same artist. During the past seventy years many new styles of roman type have been introduced. They have had their day of favor, but they do not now supplant older styles of merit. The Caslon face of 1732, the 1828 face, this Scotch face, and the Scotch-roman are examples. After a careful survey of all the styles, discerning critics say that the old forms have not been surpassed. Every large printing-house has condemned as out of fashion and out of use fonts of type that were in excellent condition, and has put in their places other styles of inferior merit; but it is not proved that the new is always better than the old. ¶ *Of this font we have two pairs of cases for roman and one job case for italic.*

Measurement in 12-point ems

CAPITALS	20$\frac{3}{4}$
SMALL CAPITALS	14$\frac{2}{3}$
Lower-case	14$\frac{2}{3}$
ITALIC CAPS	20$\frac{1}{2}$
Italic lower-case	12$\frac{2}{3}$

1 2 3 4 5 6 7 8 9 0

$\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$ $\frac{1}{3}$ $\frac{2}{3}$ $\frac{1}{6}$

14-point

BRUCE. No. 11

FIVE-POINT, or PEARL, is a small size that finds but little employment in ordinary book work. It is sometimes selected for the side-notes and foot-notes of small pages, but rarely ever, and seldom wisely, for quoted lines of poetry or similar extracts that may be inserted in the middle of the text. It has to be used occasionally with larger type, when it is selected for the words that more fully explain a large illustration and that could not be set in a type of larger letter. When books are to be of very small size, with leaves about two inches wide by three inches long, a 5-point body does good service; but the demand for books in minute type is not large. They are bought as typographic curiosities; few book-buyers have the eyesight that enables them to take pleasure in reading microscopic letters.

Manufacturers find 5-point type a serviceable letter for books of pocket sizes, containing tables of figures that give a fulness and exactness of description which cannot be trusted to memory.

Many years ago the New Orleans "Picayune" refused to enlarge its sheet for the steady increase of advertisements, which it ordered set in Pearl type. The change was not a profitable experiment. Experience showed that Pearl type, difficult to print with clearness on good book paper, was much more troublesome on ordinary news paper. The shallow counters of the small type soon filled up with ink and made muddy presswork. Figures and fractions on en body were illegible. Advertisers and readers complained that the printed advertisements were hard to read. Another discouraging result was the exceeding frailty of the letter; although the new face of Pearl cost much more than its approximate larger size of Agate, it wore out too soon and had to be condemned when it had received relatively few impressions.

Measurement in 12-pt. ems	
CAPITALS	9
SMALL CAPITALS	$6\frac{1}{4}$
Lower-case	6
ITALIC CAPITALS . .	8
Italic lower-case	$5\frac{3}{4}$
1234567890 ¼⅛¾⅓⅜⅝⅞⅓⅔	

One square inch of pearl, in solid composition, takes in about sixty-nine words; in leaded matter, about fifty words. | Of this No. 11 *face we have three pairs of cases for roman and three job cases for italic. Figures are on en and ⅔-em bodies. Fractions are on em body. This font has no accents.*

5-point, old body

SEVEN-POINT, or MINION, is a neglected size. It is too large for ordinary newspaper work, either in news or advertisements, and too small for the text of the ordinary book, yet it has to be kept in stock in every large printing-house, where it finds useful employment in foot-notes, extracts, or the index matter that supplements a text type of larger size. French printers make frequent use of it in gazetteers, encyclopedias, and thick books of reference.

Minion is still a term of endearment for pets and children. Early printers and type-founders applied it to this size when it was the smallest size of type manufactured.

Do not confound Minion with Minionette, which last-named word was used by a Philadelphia type-foundry of the last century to describe a new body for combination borders—a size between minion and nonpareil, which size was the body 6 of the French point system.

The English unit for measuring composed matter is the en-quadrat. The number of ens in the line to be measured is multiplied by the number of solid lines. The unit is different, but the method of measurement is the same as that of the United States. One thousand ens English equal five hundred ems American.

In the French method the space taken by the twenty-four letters of their alphabet is computed as twenty-four letters. The number of letters is determined by filling the line to be measured with repetitions of the alphabet, and counting the letters that can be put in the stick. The number of letters so ascertained in one line is multiplied by the number of solid lines in the matter composed.

Measurement in 12-pt.	
CAPITALS . .	12
SMALL CAPITALS .	9
Lower-case . . .	$8\frac{1}{4}$
ITALIC CAPS .	$12\frac{3}{4}$
Italic lower-case .	$7\frac{1}{2}$
1234567890 ¼ ½ ¾ ⅓ ⅜ ⅝ ⅞	
ÁÀÂÄÉÌÔÜÑ ÁÀÂÄÉÌÔÜ	
áàâãéèêëíìîïóòôöõúùûüçñ	
ÁÈÍÖÚÇÑáàâäëïöüçñ	

One square inch of 7-point or minion, solid composition, takes in about thirty-eight words; of leaded matter, about twenty-seven words. ¶ We have six pairs of cases for roman, one job case for italic, and two for accents.

This 7-point face has superior figures and ordinary accents.

7-point, old body

The Text Types of the DeVinne Press

BRUCE. No. 11

SPACE occupied by type. One pound of metal type, as packed by type-founders, covers about three and six-tenths square inches. To find the weight of one page in high spaces, divide its number of square inches by the figures 3.6. To find the weight of a font to compose a given number of pages, provision must be made for a surplusage. The proportion of this surplus is variable. For a small font, the type-founder's rule is to add one half to the computed weight of the composed types.

Measurement in 12-pt. ems

CAPITALS	10
SMALL CAPITALS . .	$8\frac{1}{2}$
Lower-case	$7\frac{1}{2}$
ITALIC CAPITALS .	$11\frac{1}{4}$
Italic lower-case . . .	7

1 2 3 4 5 6 7 8 9 0 ¼ ½ ¾ ⅛ ⅜ ⅝ ⅞ ⅓ ⅔

ÇÑçÑáàâäãéèêëíìîïóòôöõúùûüçñ

ÇÑ áàâäã éèêë íìîï óòôöõ úùûüçñ

A surplus is needed. For a font of two thousand pounds or more, this surplus need not be relatively as great, and addition of one fourth to the weight of the composed matter may be enough. All calculations of this kind are but guesses. No printer or type-founder can exactly foresee how unequally copy yet to be written will exhaust sorts.

How weights of fonts are calculated. For all work that has to be done in haste, for newspapers and magazines that have to keep in type postponed articles or alternated advertisements, a font of twice the weight of the composed matter will not be enough.

A large and well-sorted font is always economical as to service. It enables a master printer to complete work quickly without delays or stoppages for sorts. It wears better. One font of one thousand pounds will give more service than two fonts of five hundred pounds bought and used successively.

When a font of a new type has been put in case, it should be set up until one sort is exhausted. If after composition there be left in case a large surplus, a list of the characters most needed *should be ordered from the foundry to make the assortment even. But after a repeated resorting of the cases it will always be found that a large surplus is unavoidably left.* ¶ *Of this font we have five pairs of cases for roman and one for italic.*

6-point

SOME characters are deficient in italic. A full font of roman text type, as sold by the founder, always has italic, which should be of the same style as the roman, but the scheme for italic does not give so many characters as for roman. Small capitals for italic are made only to order. Figures, fractions, reference-marks, and some of the points of the roman serve for such series. Italic figures are furnished to some fonts by some foundries.

All the characters specified in a scheme are furnished by the larger foundries with every entire font of roman from Agate to Pica. In English and sizes above, many of the minor sorts and all the accents are omitted. For sizes above Great-primer, small capitals are uncommon. Brilliant has no small capitals, or fractions, or accents, and few of the minor sorts. Although it may be rated as complete, the small scheme for roman has no accents for roman capitals or small capitals, and none for italic capitals, but these accented letters may be obtained in small quantities of one or two ounces to each character on order.

Measurement in 12-pt. ems

CAPITALS	$9\frac{3}{4}$
SMALL CAPITALS	$7\frac{1}{2}$
Lower-case	7
ITALIC CAPITALS . .	10
Italic lower-case	$6\frac{1}{4}$

1 2 3 4 5 6 7 8 9 0 ¼ ½ ¾ ⅛ ⅜ ⅝ ⅞ ⅓ ⅔

Accents are not always provided. The scheme includes all the characters needed for ordinary work, but for foreign languages, or for scientific books, other characters are needed. All educational works require a large list of long and short vowels; dictionaries, a large number of diacritical marks, most of which have to be designed and cut to order; and Portuguese, Danish, and other languages have peculiar marks which must also be made to order. As a general rule, even the ordinary accents are to be had only for the book types made by larger foundries.

The number of characters in a full scheme of book type is 253, but if characters were required for the accents of all foreign languages, for the signs and marks used in dictionaries, and for books about mathematics, chemistry, bibliography, astronomy, etc., the number might exceed five hundred. *No type-founder pretends to keep characters of limited use for every font; probably no printer has a complete assortment of all accents and signs for any font.* | *Three pairs of cases for roman and one job case for italic.*

5½-point

BRUCE. No. 11

PROPOSALS FOR THE PRINTING of a large Bible, by William Bradford, January 14, 1688. These are to give Notice, that it is proposed for a large house-Bible to be Printed by way of Subscriptions (a method usual in England for the printing of large Volumns, because Printing is very chargeable). Therefore to all that are willing to forward so good a Work, as the Printing of the holy Bible, are offered these Proposals, viz.:

1 It shall be printed in a fair Character on good Paper, and well bound.

2 It shall contain the Old and New Testament, with the Apocraphy, and all to have useful Marginal Notes.

3 It shall be allowed (to them that subscribe) for Twenty Shillings per Bible: (A Price which one of the same volumns in England would cost).

4 The pay shall be half Silver Money, and half Country Produce at Money price. One half down now, and the other half on the delivery of the Bibles.

Measurement in 12-pt. ems

CAPITALS . . .	14
SMALL CAPITALS .	10¾
Lower-case . . .	9¾
ITALIC CAPS .	14½
Italic lower-case . .	8½

1 2 3 4 5 6 7 8 9 0
1234567890 1234567890
ÁÃÈÎÖÕÜÇÑ ÁÃÈÎÖÜÇÑ
áàâäâéèêëíìîïóòôöúùûü çñ
ÁÃÈÎÖÕÜÇÑ áàãëìòùçñ

Of Bourgeois we have seven pairs of cases for roman, two job cases for italic, and one accent case; of 9-point we have two pairs of cases for roman and one for italic.

9-point

5 Those who do subscribe for six, shall have the seventh gratis, and have them delivered one month before any above that number shall be sold to others.

6 To those which do not subscribe, the said Bibles will not be allowed under 26s. a piece.

7 Those who are minded to have the Common-Prayer, shall have the whole bound up for 22s., and those that do not subscribe 28s. and 6d per Book.

8 That as encouragement is given by Peoples subscribing and paying down one half, the said Work will be put forward with what Expedition may be.

Of Brevier we have twenty-eight pairs of cases for roman, eighteen cases for italic, and eighteen for accents, etc.; of 8-point we have five pairs of cases for roman, two for italic, and three for accents. It is the face used for the large type of the **Century Dictionary**, *with many signs and accents.*

Measurement in 12-pt. ems

CAPITALS . . .	12
SMALL CAPITALS . .	9
Lower-case . . .	8¼
ITALIC CAPS . .	12¾
Italic lower-case . .	7½

1234567890 1234567890
1234567890 1234567890
¼ ½ ¾ ⅛ ⅔ ¼ ½ ¾ ⅛ ⅜ ⅝ ⅞ ⅓
ÁÀÂÄĄÇÑ ÁÀÂÄĀÉÌÔÜÇÑ
áàâäāăãāạạāàäå éēẹìôọöọọō
üụūùụụū ŷȳý çċẹḍ ğḡñṅṇṣṭẓ
ÁÀÂÄĀÉĒÊÌĪÎÕŌŪÜÇÑ
áàâäāăâãǣé iôŏœü ýỳŷÿȳў çñ
♈ ♉ ♊ ♋ ♌ ♍ ♎ ♏ ♐ ♑ ♒ ♓
☉ ⊕ ● ○ ☺ ☾ ☽ ☊ ☋ ° ′ ″
☿ ♀ ♂ ♃ ♄ ♅ ♆ ☌ ☍ △ □ ✱
× = + ÷ | ⊥ ∟ ∓ ‡ / ∠ ‖ < ∹ ∸ :
∢ ∷ ∶ ∠ √ ∛ ▭ ≅ ▱ ⌒ ∼ ⌣
± − ⊥ ⌣ ⊥ ⌓ ≚ ☉ ℞ ʒ ℨ / ℔ ℞

8-point

BRUCE. No. 11

TEN-POINT, or LONG-PRIMER, is an approved size for novels, travels, poetry, and the literature of amusement. Not unwisely, French publishers regard this 10-point size as the smallest that can be used with satisfaction to the general reader. The smaller sizes of 9- or 8-point may be selected with advantage in encyclopedias, gazetteers, dictionaries, and educational work, but they are not acceptable to the lover of light reading in the ordinary 12mo or 16mo book, even when they have been widely leaded. The sale of novels diminished with each decrease in the size of type. This belief of the French publishers is shared by every English and American bookseller. The day of the paper-covered novel in small type is over.

Following the teachings of William Morris, there are reformers of printing who claim that types are more readable when close-spaced, without leads between lines. This compacted treatment does not improve the No. 11 series of type. It is readable solid, but more readable when leaded.

One square inch of this size, set solid, takes in about twenty-one words; leaded, about sixteen words.

Measurement in 12-point ems

CAPITALS	16
SMALL CAPITALS . . .	12
Lower-case	11
ITALIC CAPITALS .	16
Italic lower-case . . .	10

1234567890 ¼ ½ ¾ ⅛ ⅜ ⅝ $\frac{1234567}{1234567}$

1 2 3 4 5 6 7 8 9 0 ℞ ♏ ʒ ℥ ꝑ

ÁÀÂÄĀÉÈÊËÍÌÎÏÓÒÔÖÚ

ÙÛÜÇN ÁÀÂÄÉÈÊËÍÌÎÏÓÒÖ

ÚÙÜÛÇÑáâäéèêëîïóôöùûüçñ

ÁÀÂÄ ÉÈÊË ÍÌÎÏ ÓÒÔÖ

ÚÙÛÜÇÑ áàâäāăāéèêë

ēĕíìîïīĭóòôöŏōúùûüūŭçñ

In estimates for the space to be covered by composition, allowance must be made for the style of the writer: the Latinized style of long words needs more space, the colloquial style less space.

Of Long-primer we have fifteen pairs of cases for roman, three job cases for italic, and one case for accents; of 10-point we have thirteen pairs for roman, two pairs and one job case for italic, and two cases for accents, which contain the usual assortment for roman and italic. The ordinary forms of reference-marks have been supplanted by superior figures. Types for this 10-point *No. 11 face have been properly nicked for service on the type-setting and distributing machines. Matrices of same style will be found on the Mergenthaler machine.*

10-point

BRUCE. No. 11

LEVEN-POINT, or SMALL-PICA, is the size for serious books to be spread over many pages. For the history of many volumes 12- or 14-point has more favor. Publishers and authors assume that a treatise in large type is more acceptable to the student or reader. It is a mistake to select a petty type that makes reading troublesome. Types of small size may be chosen for their beauty or appropriateness to the subject-matter, and newspapers, Bibles, prayer- and hymn-books must be printed in small type for the sake of economy as well as for the convenience of the reader. Large types and large leaves are in as much request now as they were a century ago. There is warrant for the belief that in the future a series of big books will be regarded as absolutely necessary to a well-appointed bookcase. But the increased sizes of books call for corresponding largeness in paper and plates, and for greater cost in printing and binding.

Measurement in 12-point ems

CAPITALS 17¾

SMALL CAPITALS . . . 12½

Lower-case 12

ITALIC CAPITALS 18½

Italic lower-case . . . 11

1234567890 $\frac{113321}{424833}$ $\frac{1234567}{1234567}$

ÁÀÂÉÈÊÍÌÓÒÔÚÙÛÇÑ

ÁÀÂ ÉÈÊÍÌÎ ÓÒÔÚÙÛ ÇÑ

áàâäéèêëíìîïóòôöúùûüçñ

ÁÀÂÄÃÉÈÊËÍÌÎÏÓÒÔÖ ÕÚÙÛÜÑÇ áàâäăāéèêëĕē íìîïĭīóòôöŏōúùûüŭūçñ

Of Small-pica we have sixteen pairs of cases for roman, one pair and one job case for italic, and two accent cases; of 11-point we have five pairs of cases for roman, two pairs for italic, and two accent cases. This size, in addition to the usual accents, is provided with several peculiar signs for reference-marks, and also has a few strange forms of *alphabetical letters, made for some educational treatise.* ¶ *One square inch, set solid, takes in about seventeen words; leaded, about fourteen words.*

11-point

BRUCE. No. 11

HE series shown on this page in size of 12-point is from the Bruce Type Foundry, and was designed by the late August E. Woerner of New York, who died July 27, 1896.

No series of modern type has proved more acceptable for general book and job work. Although not made blacker or overbold with thick lines, it has remarkable legibility. In clearness it is not surpassed by the best faces of the Old-style, but, unlike that letter, it has no mannerisms of unnecessary quaintness.

Its letters are close-fitted. Each character fills its body as fully as its design permits, but all the characters connect neatly with one another in every possible combination of letters. Uniformity of style is maintained throughout to a remarkable degree. When set solid it is a graceful and readable letter, but leading gives it an improved appearance of lightness and delicacy. The general effect of print in this type is that of sustained symmetry. The eye picks out no letter for unevenness or other fault.

Measurement in 12-point ems

CAPITALS . . $20\frac{1}{2}$
SMALL CAPITALS $14\frac{1}{2}$
Lower-case . . . $13\frac{3}{4}$
ITALIC CAPS 21
Italic lower-case $12\frac{1}{2}$
123456789 *34567890*
$\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$ $\frac{1}{3}$ $\frac{2}{3}$
ÁÈÎÖÙÇÑ ÁÈÎÖÙÇÑ
áàâäãéèêëìíîïóòûüçñ
ÁÈÎÓÚÇÑáãéîöúçñ

Of Pica we have one pair of cases for roman, one job case for italic, and one accent case; of 12-point we have five pairs of cases for roman and one job case for italic.

One square inch of this size, when leaded, takes in about eleven words; solid, about thirteen words.

12-point

BRUCE. No. 19

SMALL CAPITALS are often unsatisfactory. A word in small capitals should be more prominent than one in italic; but as now made they are thin, weak, and make no show. Some publishers prohibit their use in the text, preferring to make distinction with the lighter faces of antique or clarendon.

This weakness comes from planning small capitals of the same height as the round letters of a small lower-case. In this reduced height it is not possible to draw small capitals of a becoming prominence without widening the letters to a degree which makes them bad mates for the larger capitals.

Measurement in 12-point ems	
CAPITALS	15½
SMALL CAPITALS . .	11½
Lower-case	10
ITALIC CAPITALS	15½
Italic lower-case . . .	9¼
1 2 3 4 5 6 7 8 9 0	

A ready remedy is to plan them taller and give them more breadth. Some French type-founders now make small capitals of greater height and width; others put them on a wider set, so that they seem to be hair-spaced. For the small capitals of most of our fonts hair-spacing will usually be found an improvement that gives increased clearness and distinction.

Small capitals were once an approved style for the running titles of books, but they should not be selected for a running title of few words. Small capitals of 12- or 14-point are distinct, but sizes smaller than 10-point will prove unsatisfactory in this exposed position. At the head of the page they receive too much wear under impression and their shallow counters are soon choked with ink.

Small capitals are rarely used now to indicate emphatic words. The rule that forbids a too frequent use of italics is equally severe on small capitals. They are much too weak for side-headings of dictionaries and catalogues. The lighter faces of antique and title-letter are now preferred.

For the subheadings under chapters one line of small capitals is acceptable, two lines may be tolerated, three lines are offensive. Plain lower-case of small size is a better choice. As usually made, small capitals are more difficult to cut than capitals or lower-case, and this *tempts founders to make one set of small capitals serve for two or more distinct faces. An inexpert can seldom detect the mismating.* ¶ *We have two pairs of cases for roman and one job case for italic.*

10-point, old body

LINDSAY

A MODERATELY compressed face is needed for a narrow page as is a round or broad face for a quarto. The reader who loves order and symmetry in print is annoyed when he notes in a page of poetry lines of words that evenly fill the measure while following lines (and often there are many of them) have only the overrun of one short word or syllable not to be placed within the upper line. The short lines have to be followed by great gaps of white that give a general raggedness and an unworkmanlike appearance to the entire composition. This mangling of the cadence or harmony intended by the poet is unavoidable when a letter of broad face has been selected for use in a narrow measure.

Measurement in 12-point ems

CAPITALS . .	20½
SMALL CAPITALS	16
Lower-case . .	13¼
ITALIC CAPS	22
Italic lower-case	12¾
1 2 3 4 5 6 7 8 9 0	

Equally unpleasing is the appearance of a broad type of large size on a narrow page. To avoid the faulty division of words (for in the widest measure words must occasionally be divided), the compositor may have to thin-space the words in one line and put em-quads or more between the words of the next line. Types are inflexible; they cannot be squeezed or stretched out.

As we have large types for folios and small types for newspaper advertisements, there should be a similar adaptability in the construction of the types intended for poetry and narrow measures. This tall and stately form of letter is as admirable when properly selected *as any other in this book.* ¶ *Four pairs of cases for roman, one job case for italic, and one accent case.*

14-point No. 19, old body. Bruce

LINDSAY

TYPE-FOUNDERS grade types one point apart from 6- to 12-point. The point is .0138, about one seventy-second of an inch. Skipping but one point, founders next advance to 14-point; again, skipping three points, they go on to 18-point. The intermediate size of 16-point is seldom made of a face acceptable for a modern book. Ordinary 18-points are too coarse for a neat book; their types are wide and make uneven spacing between words.

To provide a large type, of approved face and free from this defect, the De Vinne Press had made for its exclusive use this Lindsay face on 16-point body. It was originally designed for the smaller body of 14-point by the late James Lindsay of the Bruce Type Foundry, as a combination of approved features in the French-face and the Scotch-face that unite neatness of form with great clearness and compactness. This 16-point will take in about one hundred and twenty-five words solid to the ordinary duodecimo page, yet it will not produce the unduly stretched-out effect that is noticeable in *over-leaded composition.* ¶ *We have four pairs of cases for roman and three job cases for italic.*

Measurement in 12-point ems

CAPITALS . .	21
SMALL CAPITALS	17
Lower-case . . .	$14\frac{1}{4}$
ITALIC CAPS	$22\frac{2}{3}$
Italic lower-case.	$13\frac{2}{3}$

1 2 3 4 5 6 7 8 9 0

Small capitals unusually tall

16-point Roman Scotch-face. Bruce

No. 1828

A NOTICEABLE peculiarity of the 1828 face on 10- and 12-point bodies is its remarkable boldness. It is a more readable letter than the lighter faces that were approved by publishers between the years 1840 and 1890. It has the thicker stem and the flat lower-case t of the Scotch-roman, which seems to have served as the pattern. The critical reviewers of the last century who advised its discharge as an out-of-date style would be astonished if they *could read recent praises of its beauty and superiority.* ¶ *Of this font we have seven pairs and one job case for roman, two job cases for italic, and one accent case.*

Measurement in 12-point ems	
CAPITALS . .	20
SMALL CAPITALS	14½
Lower-case . .	12⅔
ITALIC CAPS	21½
Italic lower-case .	12⅓
1 2 3 4 5 6 7 8 9 0	
É È Ê Ç Ñ É É É *Ç Ñ*	
áàâäéèêëíìîóòôõúùûûçñ	
áàâäéèêëíìîóòôõúùûûçñ	

12-point. A. T. F. Co.

THIS face, the work of an early American punch-cutter of ability (possibly Edwin Starr), was put out of use in 1828, for during that year it was consigned to a type-founder's vault as if for burial. There is now no known reason for this neglect. It is a letter of good design, a real improvement on a style previously introduced by type-founders of London. Types of inferior design were kept in fashion there and here for many years afterward. After a burial of about seventy years, some lover of Americana had it taken out of the vault and fitted to a mould on the point system. It was accepted by the readers *of the Shenandoah edition of Stockton's novels as a type of remarkable merit.* ¶ *Of this font we have five pairs and one job case for roman, one pair for italic, and one accent case.*

Measurement in 12-pt. ems	
CAPITALS . .	16
SMALL CAPITALS	12½
Lower-case . .	11
ITALIC CAPS .	16
Italic lower-case .	9⅔
1234567890	1131135 / 4243888
ÁÈÎÖÙÇÑ	ÁÈÎÖÙÇÑ
áàâäéèêëíìîïóòôöúùûçñ	
ÁÈÊÖÜÇÑ áèîöúçñ	

10-point. A. T. F. Co.

BRUCE No. 12

FIVE-AND-A-HALF-POINT, or Agate (the half of 11-point, or small-pica, in vertical measurement), may seem to the inexpert an exceedingly small reduction of body, not worth the cost of new engraving. It finds its greatest service in the advertising columns of newspapers, and it may be considered as the limit of minuteness in that service. It is known among English type-founders as "Ruby." This reduction in size has been accompanied by a serious change in the shape of its letters. The small letters of the lower-case are relatively much broader than those of larger sizes. Ascending strokes like b and d are shorter, and descending strokes like p and q are very much shorter. The widening of the small letters has enabled the punch-cutter to put more white in the centre of each character and to give more width to the thick stroke. This treatment has made the faces almost as readable as the larger sizes of 6-point. For this reason it was selected by the late firm of McKillop, Sprague & Co. for their voluminous Commercial Register. One square inch of this face, in solid composition, takes in about 55 words; of leaded matter, about 44 words.
¶ Of this font we have two pairs of cases for roman, two for italic, and one for accents. It has superiors for marks of reference, also two sets of figures—one set on en body and the other on two-third em body. Fractions are on em body.

Measurement in 12-pt. ems

CAPITALS	11
SMALL CAPITALS . . .	8¼
Lower-case	7½
ITALIC CAPITALS .	11
Italic lower-case . . .	7½

1234567890 1234567890
1234567890 ¼ ½ ¾ ⅛ ⅜ ⅝ ⅞ ⅓ ⅔
ÁÑÉÜÑ àáâäãèéêëìíîïòóôöùúûüç

5½ point, old body

SIX-POINT, or Nonpareil, is the most used of the small sizes. It seems to have been made for the first time in 1490, by John Froben of Basle, who designed it for an octavo edition of the Bible in Black-letter. It first appeared with a roman face in a beautiful manual of the services of the Roman Catholic Church that was printed at Venice in 1501. Its first name, Nonpareil (unequalled), has been preserved unaltered in all type-making countries, and it was regarded as a marvel of skill in minute letter-cutting.

Six-point, which is one half of 12-point, or its older equivalent, in a vertical lineal measurement, is really only one fourth of that body. One square inch contains in solid composition about forty-seven words; of leaded composition, about thirty-four words.

This No. 12 face of 6-point has thicker lines than the No. 11 face, with the intent to make blacker print and give more readability to the letter. For this reason it is selected for the text type of dictionaries, gazetteers, and voluminous works of all kinds that are made to give the boldest amount of readable matter in a very small amount of space. Contrast this 6-point No. 12 with the 6-point No. 22 of Miller & Richard on another page and note the superior boldness of this face. Its lower-case alphabet is about thirteen per cent. wider, and it is this widening that increases its legibility, as well as its durability under impression. The design and the engraving of this face, by the late *A. E. Woerner, show unusual merit. No. 12 is readily moulded in the electrotype foundry and gives satisfactory impressions on ordinary news paper. ¶ Of this font we have six pairs of cases for roman, one for italic, and one for accents. Superiors and accents.*

Measurement in 12-pt. ems

CAPITALS	11¼
SMALL CAPITALS . .	9¼
Lower-case	8¼
ITALIC CAPITALS.	11
Italic lower-case. . .	7½

1234567890 ¼ ½ ¾ ⅛ ⅜ ⅝ ⅞ ⅓ ⅔
ÂÄÃÀÂÉÊÈËÎÏÔÖÕÛÜÇÑ
ÁÀÂÄÃÉÈÊËÍÌÎÓÒÔÖÕÚÙÛÜÇÑ
áàâäãéèêëíìîïóòôöõúùûüçñ
ÁÀÂÄÉÈÊËÍÌÎÏÓÒÔÚÙÛÇÑ
áàâäéèëíìïóòôöúùûüçñ

6-point, old body

BRUCE No. 13

FOURTEEN-POINT BODY of this face was selected by a judicious buyer for a new edition of the BIBLE recently printed by the De Vinne Press. Types from many houses were critically compared, and this No. 13 face preferred as combining all the more desirable qualities. It shows graceful shapes in all of its characters, and a skill in the combination of unlike forms that has rarely been equalled. The demands of readers for large and readable types are increasing, and are more urgent now than ever. The double-columned octavos in nonpareil or in minion are neglected. The greater cheapness of white paper has encouraged this preference, but a proper care for waning eyesight should be a more important reason. The books that can be read with comfort, and that have received highest approval of librarians and collectors, are always in a large type, and some of the sizes can be used with advantage for the ordinary octavo page. ¶ *Of this font we have thirteen pairs and two job cases for roman and one for italic. No accents.*

Measurement in 12-point ems	
CAPITALS . .	23
SMALL CAPITALS	17¼
Lower-case . .	15
ITALIC CAPS	23½
Italic lower-case	14⅓
1 2 3 4 5 6 7 8 9 0	
1 2 3 4 5 6 7 8 9 0	

14-point

BRUCE No. 13

BOLD-FACED LETTER of modern cut is not yet out of fashion. It is seldom selected for large books, but it is effective in advertisements. ***THE ITALIC of this size is a readable letter. ¶ One case for roman and one case for italic.***

Measurement in 12-pt. ems	
Capitals	34
Lower-case	22½
Italic capitals	33½
Italic lower-case	21½

22-point, old body

CAPITALS OF THIS 13 SERIES can be used in Title-pages with propriety as mates for the 105 Series of Two-line letter, or with the Half-title. It is a type of great grace, is neatly cut, and makes useful plates. This font has the ordinary accents, and figures and fractions on the en body. ¶ *OF THIS FONT we have one pair of cases for roman; one case for italic.*

Measurement in 12-pt. ems	
Capitals	25
Small capitals	19⅓
Lower-case	16⅔
Italic capitals	25¾
Italic lower-case	15¼

16-point, old body

BRUCE No. 13

A USEFUL TYPE in Capital Letters for a bold title-page upon the large leaf. *ITALIC is plain.*

Capitals . . .	$59\frac{2}{3}$	Italic capitals .	$61\frac{1}{2}$
Lower-case . .	$37\frac{3}{4}$	Italic lower-case	$35\frac{2}{3}$
No small capitals		No accents	

One pair of cases; italic in half of upper case
36-point, old body.

ERVICEABLE in Display Line of Advertisements or in other work to be read quickly. *Has readable ITALIC*

Capitals . . .	$44\frac{1}{2}$	Italic capitals .	$49\frac{1}{2}$
Lower-case . .	$29\frac{1}{4}$	Italic lower-case	29

Two pairs of cases; italic in half of upper case
28-point, old body

The Text Types of the DeVinne Press

BRUCE No. 13

CAPITALS DESIGNED FOR WEAK EYESIGHT BOLDNESS OF LETTER 1234567890

48-point, old body
Capitals 78

The Text Types of the De Vinne Press

BRUCE No. 16

DAVID BRUCE (born in Scotland, 1770; died in New York, 1857) was the first of a type-founding family which has done much for the improvement of the arts of stereotyping and type-making. After serving an apprenticeship to printing in Edinburgh, he emigrated to New York in 1793, where he followed his trade as a pressman. In partnership with his younger brother, George Bruce, he began business in New York as a master printer in 1806. Rumors having reached them of the advantages of the new art of stereotyping, David went to London in 1812, and ineffectually tried to get the information he desired from the inventor, Earl Stanhope. From other persons he got, as he thought, enough of hints or suggestions to warrant him beginning the work. On his return to New York he added stereotyping to his business, in which he made a marked success. Three of the most valuable aids to stereotyping are his unquestioned inventions: the shaving machine, which enables the stereotyper to make all plates of even thickness; the "patent-block" of hard wood, which firmly holds the stereotype plate and yet allows its ready release or change to any new position; the dove-tailed packing-box with sliding cover, which secures plates from injury and aids in transportation. In 1822 he withdrew from business. ¶ Of this font we have two and a half pairs and one job case. About thirty-two words, solid, to the square inch.

Measurement in 12-pt. ems	
CAPITALS	12½
SMALL CAPITALS	10
Lower-case	8½
1 2 3 4 5 6 7 8 9 0	

No mated italic

8-point, old body

GEORGE BRUCE (born in Edinburgh, 1781; died in New York, 1866) emigrated to this country in 1795. After serving apprenticeship as a printer in Philadelphia and working as a compositor in New York, he became the business partner of his brother David. Their new enterprise of stereotyping was seriously hindered by the shapes of the types they had to use. Types as then made had no shoulders. The beard or neck sloped at a very long angle from face to shank. The plaster used in stereotyping filled these sharp angles, from which it was removed with difficulty. Breakages which defaced the mould and spoiled the cast were frequent. After many unsuccessful efforts to induce type-founders to make types with square shoulders, the brothers undertook to make types for themselves. They began with type-making tools unprofitably used by the brothers Starr Their first specimen book is dated 1815.

Measurement in 12-pt. ems	
CAPITALS	12
SMALL CAPITALS	9
Lower-case	8
ITALIC CAPS	13
Italic lower-case	7½
1 2 3 4 5 6 7 8 9 0	

George Bruce was an enthusiastic and indefatigable punch-cutter, who found his *greatest pleasure, even at advanced age, in cutting letters, many of which are still approved as models of good form.* ¶ *Of this font we have two pairs of cases and one job case for roman, also one job case for italic. About twenty-seven words, leaded, to the square inch.*

7-point, old body

BRUCE No. 16

CORRECTION of the construction or rhetoric of copy before it is given to the compositor is not a part of the duty of the master printer. On much of the copy sent to him are written these orders: "Follow copy; do not change capitals, italic, punctuation, or construction." Experience has warned him that it is hazardous to correct even where correction seems to be needed. He rightfully assumes that the copy of a new book is the work of a person who has prepared that copy properly. His estimate of the cost of composition is based on that belief, and this is also the belief and practice of all master printers. This estimate includes the proviso that changes subsequently made by the author in the proof must be regarded as alterations from copy.

There are authors who seldom change a word or point in proof, but there are others, educated and competent but unsystematic, who prepare copy negligently, with small regard for uniformity in the use of capitals, italic, points, quote-marks, etc. To follow their copy exactly would be to the joint disgrace of all concerned. Copy of this description, too often written and printed in haste, when it cannot be revised by the author, should be corrected by some one *appointed by him*, before it is put in type, but the author is seldom willing to do or to have done this needed work. He does not see its utility. The faults that afterward seem so glaring in print may not be seen by him in his copy. Nothing is more deceptive than the written expression of thought; what seems proper in manuscript to-day, will seem improper in type to-morrow. There are few writers whose faculties are always in such exact working order that they never change the words first written. Changes are needed in almost every manuscript, but they are more economically made in a type-written copy before it is given to the printer. If changes are not made then, they must be made in the proof at increased expense.

Measurement in 12-pt. ems	
CAPITALS . .	15½
Lower-case . .	9¾
1 2 3 4 5 6 7 8 9 0	¼ ½ ¾

Some copy contains the statement that it has been hastily prepared, and the printer is asked to correct negligences before it is put in type. This extra work is cheerfully done on short matter, but when manuscript is bulky, requiring hours for a revision, compliance with the request is impossible. When compositors are directed to correct copy in the processes of type-setting, their work may be unsatisfactory to the author. It should not be expected that two or more men can maintain the perfect uniformity of style that is desired.

10-point, old body

BRUCE No. 16

The Superiority of a COMELY TYPE Is Most Apparent in Its Larger Sizes

Capitals, 54¾. Lower-case, 33
36-point, old body. One case

GREAT-PRIMER is seldom asked for in books smaller than cap 4to; few letters can be put in each line and even-spacing is made difficult. ¶This font has small capitals. The italic offered for its proper mate is too thick. It takes in about seven words, set solid, to the square inch. This font, being rarely called for, is now papered.

Measurement in 12-pt. ems

Capitals	24
Small capitals . .	20½
Lower-case . . .	13

No italic

18-point, old body. Bruce

BRUCE No. 16

A Four-line CAPITAL gives beauty to a generous Title-page 1895

No italic
Capitals 90¼. Lower-case 54
48-point, old body

BRUCE No. 16

TYPES Pleasing In Shape Figures 1234567

No italic
Capitals 122½. Lower-case 75⅔
72-point, old body

RIGGS

FLAT SERIFS and of OldShape Made by Mr. Riggs in 1854

Measurement in 12-pt. ems
Capitals . . . $103\frac{2}{3}$
Lower-case . . $71\frac{1}{3}$

48-point, old body. No italic

LIGHT-FACE

HERE seems to be a gradual passing away of the recently revived fashion of types of black face and for compact composition in book work and in business pamphlets and circulars. It has been found by discerning buyers of printing that a round and clean cut of type of a light face and of unobtrusive shape is not so fatiguing to the eye as the more pretentious bold faces. The light-face is certainly much more attractive to the reader. When generously relieved by neat spacing between words and by wide leads between lines, this light-face with its clear outlines is much more readable than over-black types huddled together in a gloomy composition.

Measurement in 12-point ems

CAPITALS 19
Lower-case . . . . $14\frac{1}{2}$
1 2 3 4 5 6 7 8 9 0

Durability is one of its merits. Its relatively wider space between the stems of each letter is not so quickly choked with ink when these stems have been somewhat flattened by wear. It is a serviceable letter for electrotyped advertisements that will get hard usage under press. Many merchants prefer this style for circular letters.

Of this font of 10-point Light-face we have six pairs of cases and one job case. It has been used with the best results in the printing of school-books and for novels of few words that have to be spread out to fill many pages. It is too fat a letter for poetry, for it compels the turn-over of lines.

10-point, old body. Farmer

LIGHT-FACE

PROFESSIONAL MEN, and even men of business who wish to avoid in a concise circular the selection of bold type that conveys the idea of advertising ostentation, and are also equally dissatisfied with the feebleness and fussiness of ordinary typographic script and the commonplaceness of the common faces of roman and italic letter as made for books, find in this style of light-face the clearness and simplicity that they are looking for. Print from this type is visibly unlike that of the usual forms of roman and italic.

Like all broad-faced and open types, it needs for its neat presentation a proper background of white relief. If it is set solid with thin spaces between words and with a narrow margin, the effect so produced will be disappointing. For the ordinary page, double-leading is the treatment advised.

Measurement in 12-point ems

CAPITALS	16
Lower-case	$12\frac{1}{2}$

1 2 3 4 5 6 7 8 9 0

á ã é ê õ í ó ô õ ú ü ç fi

It will be of service for special paragraphs in pamphlets that require frequent change of type, but not of a face that overbears the needed lines of display.

What has been written on the previous page about the durability of electrotypes from this face may be repeated. A paragraph set up in ordinary faces of 6- or 8-point is liable to be worn and made almost unreadable when it has to be printed, as is often required, in a hurry and without proper make-ready on a cylinder machine. An electrotype plate from this face may have its lines thickened by rough treatment under press, but it will retain its legibility longer than it would if cast from ordinary roman text type.

Of this size we have five pairs of cases and one job case. There is no italic for this light-faced series. This font has only a few accents, but it has very clear figures that could be used with advantage as an aid to other fonts that have weak figures.

8-point, old body. Farmer

LIGHT-FACE

AN IMPORTANT PART of this font of Pica or 12-point Light-face consists of its accents for foreign languages, diacritical marks, and the crossed and conjoined letters made for educational work. In a circular letter of few words on a page with wide margins, and intended to be easily read without show of display, this light-face often proves more attractive than other ordinary styles of roman letter. ¶ We have two pairs of cases and one accent case.

Measurement in 12-pt. ems	
CAPITALS .	21¼
Lower-case .	15½

1 2 3 4 5 6 7 8 9 0

ĀĂÉĔĪĬỌÕŪÇÑ

āăĕĭïōọȯŏûụeṉ

Ththąęįǫųẘẙgh

12-point, old body. Farmer

Useful in Advertisements

DR. JAVAL upholds type-founders in their practice of giving more width to the small letters of a text type with each decrease in the height or body of the type. A 10-point of good form has a lower-case alphabet of 13 of its own ems, but a 6-point of the same face must have an alphabet of 16 ems. If greater clearness is desired the letters must be made still wider, as is done in this font with a lower-case series of 19½ ems to the alphabet. The wider letter calls for wider spacing between words, more leads between lines, and generous margin around the page. The pleasing general effect of this light-faced letter is spoiled when its types are set solid and thin-spaced, and when they are printed on a leaf with a scamped margin. This style of letter is too wide to be recommended for poetry of long lines in a narrow measure, but for short bits of prose composition it will prove of good service, and will be relished by the reader. ¶ Of this font we have two pairs of cases and one job case, and two job cases of copper-faced letter.

Measurement in 12-pt. ems	
CAPITALS	12¾
Lower-case	10

1 2 3 4 5 6 7 8 9 0

6-point, old body. Farmer

LIGHT-FACE

This Graceful Series of Type
HAS NO SMALL CAPITALS
Italic, or Fractions, but it is
much esteemed by those who
want clearness and no display.
1 2 3 4 5 6 7 8 9 0

Capitals 32. Lower-case 22
18-point, old body. A. T. F. Co.
Of this font we have two pairs of cases

Please note that this Type
HAS SLENDER SERIFS
that are easily bruised by
rough or careless handling.
It is as delicate as Script.

Capitals 38. Lower-case 25
22-point, old body. A. T. F. Co.

LIGHT-FACE

Of good service IN HALF-TITLES on Full Folio Pages. Has plain figures. 1234567890

Capitals $47\frac{1}{4}$. Lower-case $35\frac{1}{3}$
36-point, old body. A. T. F. Co.

An Approved Type IN SCHOOL-BOOKS For Young Children Needs Abundant Space. 1234567890

Capitals $43\frac{1}{4}$. Lower-case $30\frac{1}{2}$
28-point, old body. A. T. F. Co.

The Text Types of the De Vinne Press

CASLON OLD-STYLE

EVERY equipped book-printing house of the middle of the nineteenth century was supposed to have two faces of roman letter for the most used sizes of type. There was a bold face and a light face — perhaps a thin or a condensed face — but no face showed serious departure from the standard of form then generally observed. A difference of cut in a new style did not much change the structural form of the letter. Change was usually prompted by intent to give more of boldness or of lightness to the print. Not all of the new forms of type were needed; too many were the outcome of caprice. About the middle of the last century the trustee of a New England printing-house of high reputation, then in financial difficulties, reported that that house had seventeen distinct faces of Long-primer roman. It is difficult now to understand what need there ever could have been for so many faces when all were supposed to have been made from a common model on similar lines of construction. At the request of any publisher who admired a new face of type as shown in a type-founder's specimen sheet, the proprietor of that printing-house bought a font of the desired letter. Neither he nor the publisher seemed to foresee that the appearance of this new face must be seriously affected by changes that must be suffered in its appearance from a coarser texture of the paper selected, in the quality of printing-ink, or in varying conditions of presswork. This want of foresight was a misfortune. The new face that was pleasing on hot-pressed paper in a carefully supervised type-founder's specimen book was sure to present an inferior impression when it had been hurriedly printed, as was customary, on paper made for ordinary news or cheap book work. To the book-buyer the new face was not always an improvement. Many preferred old types as more distinct and readable.

Measurement in 12-pt. ems

CAPITALS 10
Lower-case . . . . . $6\frac{1}{2}$
1 2 3 4 5 6 7 8 9 0
No italic

It is a mistake to assume that a new face entirely different from any other must make a new book acceptable and more salable. Its success depends more on the choice of suitable paper and the aid of an expert pressman who has pride in good work. If half the money spent during the last century on the cutting and casting of new styles of roman letter had been paid for a superior quality of paper and a higher grade of presswork, our American books of that period would have been more prized by readers, even when printed from old types. ¶ Of this font we have one job case.

6-point No. 15, old body. A. T. F. Co.

OLD-STYLE TYPE was practically out of fashion in 1800, and Charles Whittingham (the uncle) seems to have been the last London printer to abandon its use. It was soon after despised by publishers, readers, and book reviewers as an angular, old-fashioned type, not to be preferred, as was vainly tried, to the rounder forms then in favor. It was condemned as entirely unsuitable for any book of merit and in every way inferior to the graceful types of France and Italy. Connoisseurs of that time did not unite on any style of letter as the model of good form, although thick and thin, black and light faces were then produced by type-founders in profusion. William Pickering, a publisher of London, unable to find from his printer Charles Whittingham (the nephew) the type that he desired for a proposed book in old dress, went with him, about the year 1843, to the Caslon type-foundry, and induced the proprietors to take out of their vault the Old-style matrices made by the first William Caslon about the year 1732. The face selected was Great-primer or 18-point; the book to be printed was "So much of the *DIARY* of LADY WILLOUGHBY as Relates to her *Domeſtic Hiſtory*, & to the Eventful Period of the Reign of CHARLES the Firſt. . Imprinted for LONGMAN, BROWN, GREEN & LONGMANS, *Paternoſter Row*, over againſt *Warwick Lane*, in the City of London. 1844." The font so cast contained the long ſ, with all its doublets, and every other peculiarity of the time. Proper names and their synonyms were also in italic, and capitals were freely used for nouns and verbs. In this book of 1844 we may note the beginning of the present profligate use of italic as an affectation of quaintness in places where it is not needed. Will any one explain why italic, once used with some propriety as an emphasizing letter for words of real or supposed importance, should now be selected for trivial particles that need no distinction? ¶ *Of this font we have three pairs and one job case for roman, two job cases for italic, and one accent case.*

Measurement in 12-pt.ems

CAPITALS . . . $11\frac{3}{4}$
SMALL CAPITALS . . 8
Lower-case 7
ITALIC CAPITALS $12\frac{1}{2}$
Italic lower-case . . $7\frac{1}{4}$
1234567890 *1234567890*
Á À É È Ç Ñ *Á À É È Ç Ñ*
á à â ä é è ê ë í ì î ï ó ò ô õ ú ù û ü ç ñ
á à â ä é è ê ë í ì î ï ó ò ô õ ú ù û ü ç ñ

8-point No. 71. A. T. F. Co.

CASLON OLD-STYLE

CASLON I made his Old-style type in series from pearl to six-line pica, and all sizes showed mutual relationship. Sizes from great-primer to six-line pica are admirable even now for their remarkable legibility, but small sizes, from pica to nonpareil, do not deserve unqualified commendation. Minute examination will show that all sizes were unwisely cut in a geometrical proportion. The reducing instrument that we now call the pentagraph was unknown to Caslon, but he must have reduced his sizes geometrically by the aid of reducing-glass. His types of nonpareil are strictly in proportion with his types of pica—the alphabet of 26 letters in each size (as he cast them) contained the same number of ems of its own body. Type-founders now give to the smaller sizes a wider set, but a Caslon nonpareil or brevier of modern casting is still a lean letter, disliked by compositors and by the average reader of print as condensed, huddled, somewhat obscure, and a strain on the eyesight. It has to be used by book-printers as the proper letter for foot- and side-notes or in the index or appendix to a Caslon text of larger size, but it is accepted unwillingly even by the admirers of Old-style letter. Its out-of-line arabic figures are especially objectionable in table work, for they interfere with *one another in different lines of composition.* ¶ *Of this font we have three pairs of cases and one job case for roman, one job case for italic, and one for accents.*

Measurement in 12-point ems	
CAPITALS	$13\frac{2}{3}$
SMALL CAPITALS	10
Lower-case	$8\frac{1}{2}$
ITALIC CAPITALS	$12\frac{1}{2}$
Italic lower-case	$8\frac{1}{2}$

1234567890 *1234567890*

ÀÀÉÈÇÑ ÁÀÉÈÑ *ÀÀÉÈÇÑ*

áàâäéèêëíìîïóòôöúùûüçñ

áàâäéèêëíìîïóòôöúùûüçñ

9-point No. 71. A. T. F. Co.

THE geometrical reduction of type so that each size shall be in true proportion with other sizes is contrary to the teachings of optics and to the practice of type-founding. It is well understood by all type-founders that each size of letter must be made increasingly wider with every decrease in its height. The great-primer of the "Diary of Lady Willoughby" is a readable letter, but the nonpareil and brevier made by Caslon are not so readable. They seem huddled and confused in composition, not from ignorance or carelessness, but from an unwise adherence to geometrical proportion.

Measurement in 12-point ems	
CAPITALS	$14\frac{3}{4}$
SMALL CAPITALS	10
Lower-case	$9\frac{1}{4}$
ITALIC CAPS	$15\frac{1}{4}$
Italic lower-case	$8\frac{3}{4}$

1234567890 *1234567890*

ÀÀÄÉÈÊÜÇÑ *ÀÀÄÉÈÊ*

áàâäéèêëíìîïóòôöúùûüçñ

áàâäéèêëíìîïóòôöúùûüçñ

Here it may be remarked that, contrary to the teachings of some modern reformers of typography, Pickering and Whittingham did not give solid composition to the "Diary of Lady Willoughby." Its lines are widely leaded, and the composition was made more readable by this leading. Solid composition is at its best when the type selected gives a perceptible lane of white space between its lines. This 10-point was used *by the De Vinne Press for Messrs. Crowell & Co.'s reprint in 12mo form of the first folio of Shakspere.* ¶ *Of this font we have seven pairs and two job cases for roman, two job cases for italic, and two accent cases.*

10-point No. 71. A. T. F. Co.

CASLON OLD-STYLE

COMPOSITORS serve two masters: the buyer who orders the work and has the right to direct its style, and the master printer, who is responsible to that buyer and to the reader for the workmanship of the composition. The buyer rightfully expects the compositor to correct indefensible negligences in his written copy, and to arrange types in a tasteful manner. The master also requires the compositor to produce workmanship in good taste.

Here comes occasion for possible disagreement. Types selected by the buyer (or even by the master printer) may be composed as directed and yet not produce the good work desired. Types are inflexible; they must occupy a fixed space, and they may not mate tastefully one with another. The arrangement of types intended by either party must be modified to some extent by the compositor.

Good taste is not one of the exact sciences. It has few absolute rules. What is tasteful in one composition is not in another. What is pleasing to the author may not be pleasing to the master printer. The compositor's notion of good taste may differ, and the three parties may be at complete variance.

Measurement in 12-point ems

CAPITALS . . . $17\frac{1}{4}$

SMALL CAPITALS . . $11\frac{3}{4}$

Lower-case . . . . $10\frac{1}{3}$

ITALIC CAPITALS. 17

Italic lower-case . . $9\frac{1}{2}$

1234567890 *1234567890*

ÁÀÉÈÇÑáàâäéèêîïíóòûüçñ

ÁÀÉÈÇÑáàâäéèêîïíóòûüçñ

Good taste should be understood as a synonym for propriety. It means order, symmetry, and the observance of seemly arrangements that have the sanction of age and authority. In type-setting it means the putting of right types in right places. It does not mean departure from methods that have commanded general respect. Composition is but the architecture of words, and it must be governed by general rules of law and order that are observed not only in architecture but in every kind of worthy construction.

Positive directions from the writer of the copy must be obeyed, but when the compositor has a free hand he can safely disregard popular fads and fashions and arrange types to suit the intent of the writer. He will not try to improve the supposed graces of a new style of type, or to add to the eccentricities of a designer or engraver, or even to show his own skill as an original combiner of odd bits of typographic building material. He will try to keep the author or writer at the front always. If he does the work by easy and simple methods, it is more than probable his composition will be approved as in good taste. ¶ *Of this font we have two pairs of cases for roman, one job case for italic, and one accent case.*

11-point No. 71. A. T. F. Co.

CASLON OLD-STYLE

ENGLISH PRINTERS of the seventeenth century bought their choice types from founders of Holland, who grudgingly supplied their rivals in London with type-making materials. In his "Mechanick Exercises" of 1683, Moxon commends Van Dijk of Amsterdam as a prince of letter designers, and the tracings that he gives of Van Dijk's model letters justify the praise. The best English books of this period were printed from types that had been cut in Holland or cast in England from Dutch matrices, for England had no punch-cutter of merit when William Caslon began as type-founder in 1720.

Measurement in 12-point ems

CAPITALS 19½
SMALL CAPITALS 13
Lower-case 11¾
ITALIC CAPITALS .18¾
Italic lower-case 11
1234567890 *1234567890*
ÁÀÂÄÉÈÊËÍÜÇÑ
Á À Â Ä É È Ê Ë Í Ü Ç Ñ
áàâä éèêë íîïî óòôõ úùûü ç ñ
ÁÀÂÄÉÈÊËÍÔÜÇÑ
áàâäéèêëíìïîóòôõúùûüçñ

England did have its share of petty founders, who cast obsolete designs from worn moulds and carelessly fitted matrices. The capitals of fonts of type then offered as new may have been cut a century before by one punch-cutter, the lower-case series (that did not fairly mate with the capitals) by another, while the italic was the product of a third incompetent. Types so constructed made sorry show in print; they were unequal in height and out of line. The University Press of Oxford, England, which once cast all its types, preserves as curiosities many fonts of types of differing heights to paper.

There is a somewhat similar face of Pica, known as No. 15, on the opposite page, which shows the mixing of two series. ¶ *Of this font we have ten pairs of cases for roman, one pair and one job case for italic, and one for accents.*

12-point No. 71. A. T. F. Co.

CASLON OLD-STYLE

CASLON I and his successors had to make, at the request of fastidious buyers, changes from the original design. In the specimens as printed by Luckombe in his "History of Printing" of 1776, the critical reader has to note a No. 1 and No. 2 face. In the authorized Caslon Specimen Book of 1796, beautifully printed by Charles Whittingham, one notes also a No. 3 face, and others described as New. It is plain that the Caslon Foundry had been persuaded to make changes in the earliest forms. There is then a thin and angular Caslon style in fashion during the first half of the eighteenth century and a rounder Caslon style preferred at the close of that century, but each style is from the Caslon Foundry. The word Caslon, as applied to a distinct face of type, is consequently not exactly descriptive; it may be somewhat misleading.

Measurement in 12-point ems

CAPITALS 19
SMALL CAPITALS . . . . . $12\frac{1}{2}$
Lower-case . . . . . $11\frac{2}{3}$
ITALIC CAPITALS . $17\frac{1}{4}$
Italic lower-case . . . . . $10\frac{1}{3}$

1 2 3 4 5 6 7 8 9 0
ÁÀÃÉÈÊËÕÇÑ ÁÃÉÍÓÚÇÑ
áàâäéèêëíìîïóòôöúùûüñ
ÁÃÉÍÓÕÚÇÑ áãéêíóõúçñ

Caslon's faces were closely copied by Wilson and other founders. When Old-style was revived, the disused matrices were reassembled, but not always with discretion. The type of this page, with capitals too thick for its lower-case, seems to be the work of two punch-cutters, each aiming at a different end. This face was put out of service for many years in this house, but after long neglect it met with warm approval when used for the printing of Scribner's limited edition of the writings of Rudyard Kipling in many volumes of octavo form. ¶ *Of this font we have eight pairs of cases for roman, and one pair and a job case for italic.*

12-point Old-style No. 15. A. T. F. Co.

CASLON OLD-STYLE

REVIVED Old-style had to face dislike. Some book reviewers denounced it as a relapse to the crudity of Puritan printing; others hailed it as a return to dignity and simplicity. Much could be said in support of each belief. The reading public of 1850, wearied with the effeminacy fostered by engravers and type-founders in their preference for sharp lines, was ready for masculine strength.

Unfortunately, no line of distinction was drawn between the strong and the weak features of the Old-style. Was there any need for the profuse peppering of matter with prepositions and articles in italic?

Measurement in 12-point ems

CAPITALS . .	20¾
SMALL CAPITALS .	14¾
Lower-case . . .	13
ITALIC CAPS	21¼
Italic lower-case .	12

123*456* ctſhſiſkſlſſſtſſi
Á À É È Ç Ñ Á É õ
á à â ä é ê ë í ì ô ö ú ù û ç ñ

Critics who admitted its good features said Old-style had defects. The lower-case a e s, and, indeed, all characters that had a central cross-stroke, were pinched and feeble. Capital letters were not in proportion. Arabic figures seemed absurdly out of proportion when used in a line of capital letters. The ct and the long ſ with its doublets had been out of use for about fifty years.

This face was used for the reprint of Moxon's "*Mechanick Exercises,*" *ordered by the Typothetæ of New York.* ¶ *Of this font we have ten pairs of cases for roman, two for italic, and one accent case. Has joined letters.*

14-point No. 71. A. T. F. Co.

CASLON OLD-STYLE

WILLIAM CASLON secured the legibility of the larger sizes of his Old-style by providing a generous relief of white space between lines of solid composition. His faces were not too large for their bodies. Round and small letters like o and e are in the centre, or nearly in the centre, of the body. Descending strokes below the line, as in g and p, are of about the same length as ascending strokes in d and b.

Measurement in 12-pt. ems	
Capitals	24½
Small capitals	15¾
Lower-case	16
Italic capitals	26¼
Italic lower-case	15

Capitals of this 18-point are apparently but little taller than those of a modern 14-point type. Caslon saw need for a visible lane of white space between meeting lines of solid letter, for in his time printers made sparing use of leads. This added relief of white between the lines prevented the use of leads. Amateurs in typography who now prefer types set solid overlook the greater height of modern round letters that almost compels the use of leads. ¶ *Of 18-point we have two pairs of cases for roman and one for italic; of Great-primer No. 15 we have three pairs of cases for roman.*

18-point No. 71. A. T F. Co.

CASLON OLD-STYLE

CASLON'S LOWER-CASE round letters were thin in width as well as very low in height. A letter upon a large body could properly be presented on a relatively small page. Even-spacing was then possible with 18-point on the small octavo that is now not practicable on the modern cut of that size. To secure even lining to faces of unlike style, round letters are now cut on a lower line, which makes descenders very short, and ascenders and capitals much taller. Experiments in a lower placing of round letters on the body to make a series more serviceable for job work are not always of benefit in book work. ¶ *Of this font we have two pairs of cases for roman and one for italic. No accents.*

Measurement in 12-pt. ems	
Capitals	30½
Small capitals	21
Lower-case	19
Italic capitals	32¾
Italic lower-case	17½

22-point Old-style No. 71. A. T. F. Co.

CASLON OLD-STYLE

LEGIBILITY was also increased by the greater protraction of the thick stroke of each letter and by the increased thickness of the hair-line, which was made shorter in all curved lines so as to give more length to the longer thick stroke. The too sharp hair-line is the result of unwise efforts to rival in type the delicate work of copperplate printers, which have seriously degraded typography and proved an annoyance to readers and a loss to printers. ¶*Of this font we have two pairs of cases for roman, and one job case and one lower-case for italic. This font has no accents.*

Measurement in 12-pt. ems	
Capitals	$36\frac{1}{2}$
Small capitals	$25\frac{1}{4}$
Lower-case	$21\frac{1}{2}$
Italic capitals	$35\frac{1}{4}$
Italic lower-case	$20\frac{1}{2}$

24-point Old-style No. 71. A. T. F. Co.

CASLON OLD-STYLE

CASLON FACES ARE NOT QUAINT ENOUGH FOR A TRUE BIBLIOPHILE.

Measurement in 12-pt. ems	
Capitals	$39\frac{1}{4}$
Small capitals	$27\frac{1}{3}$
Lower-case	27
Italic capitals	43
Italic lower-case	$23\frac{3}{4}$

He says: give us the prim shapes of older German artists. ¶ *One pair of cases for roman and one case for italic.*

28-point No. 15, old body. A. T. F. Co.

HE MAINTAINS that true teachings as to Good

Measurement in 12-pt. ems	
Capitals	$48\frac{1}{2}$
Small capitals	35
Lower-case	34
Italic capitals	59
Italic lower-case	$35\frac{1}{2}$

Forms in type Stopped with ALBERT DÜRER.

36-point No. 71. A. T. F. Co.

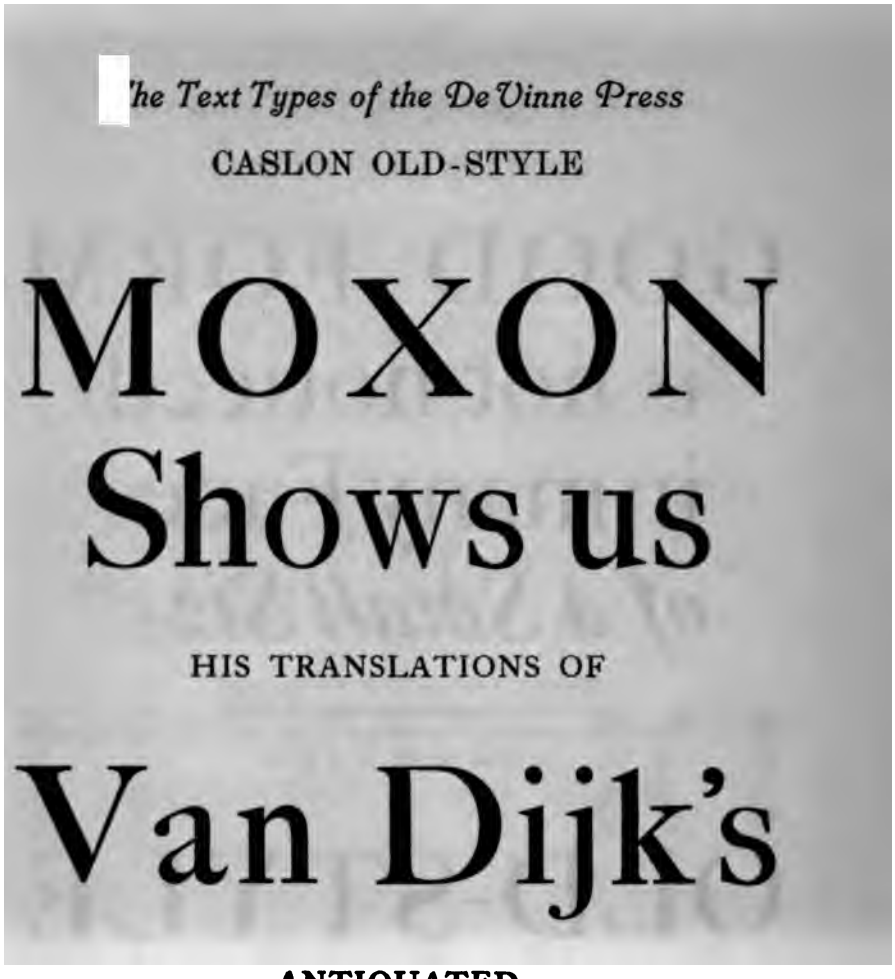
CASLON OLD-STYLE

GOOD FORM
is not noticed
in many Faces
of a Small Size.

Roman: Capitals 60, lower-case 40^{2}_{3}
Italic: Capitals 62, lower-case 36
One pair of cases for roman and one case for italic. Italic is on 40-point body
42-point No. 71. A. T. F. Co.

OLD-STYLE
receives favor
for Lightness,
not for Blackness.

Roman: Capitals 72^{2}_{3}, lower-case 45^{1}_{2}
Italic: Capitals 71, lower-case 37
One case for roman and one for italic
48-point No. 15, old body. Farmer



ANTIQUATED

Italic & Roman

Capitals $97\frac{2}{3}$. Lower-case $64\frac{1}{4}$
60-point No. 15, old body. A. T. F. Co.

The Text Types of the DeVinne Press

CASLON OLD-STYLE

Caslon's Models DUTCH FACES of 1683

Capitals 119. Lower-case $77\frac{1}{3}$

72-point No. 15, old body. A. T. F. Co.

191

XV CENTURY

THE OLDEST TYPES are not the rudest. Not all the old makers of type were careless; they found excellent models of lettering in old books, and they knew that the readers of their own time would insist on fair workmanship in printing. Some of the types of the early printers of Italy and France are justly admired by type-founders and bibliophiles of our time.

Capitals 14½. Lower-case 9
10-point. Barnhart

RUDENESS in its Engraving is not undoubted evidence of great age in Old Type.

Capitals 32½. Lower-case 19¼
24-point. Barnhart

UNCOUTH FACES of type, rare in the 15th, are made in the 19th century.

Capitals 45½. Lower-case 26
36-point. Barnhart

TYPES first made by careless workmen were seldom used for the printing of a second edition of the book, and mean types were soon destroyed.

Capitals 25. Lower-case 16¼
18-point. Barnhart

BIBLIOGRAPHERS say that the Gutenberg Bible of 1455 is the model of a well-printed book. The types of Jenson in 1472 have been accepted as a standard form of roman. Letters designed by Ratdolt, Renner, Garamond, and Tory still have the approval of the experts in type-making.

Capitals 16¾. Lower-case 10
12-point. Barnhart

ARLINGTON

ARLINGTON is another form of invented Old-style made by the American Type Foundry at St. Louis, Mo., for more show in advertisements. Its lower-case is taller and bolder than a similar body of the Fifteenth Century type and it is more condensed, but its figures are made to line according to modern usage. It is attractive in an advertisement, but does not appear to advantage when mixed with the faces of approved Old-style upon a title-page.

12-point Arlington. A. T. F. Co.
Capitals $15\frac{1}{2}$. Lower-case $11\frac{3}{4}$

No era shows more COARSENESS in design and in cut.

48-point XV Century. B. B. & S.
Capitals $62\frac{1}{2}$. Lower-case $27\frac{1}{2}$

DO NOT USE these rough types in any work that calls for nicety. Critics of good work do not like a line or a paragraph in types that suggest advertising notions and that make a discord with symmetrical letters of a neater form.

18-point Arlington. A. T. F. Co.
Capitals $22\frac{3}{4}$. Lower-case $17\frac{1}{2}$

PORTUGUESE OLD-STYLE

THIS OLD-STYLE FACE was cut about 1804 by Joaquim Carneiro Silva, who was then a punch-cutter attached to the National Printing House of Lisbon. Notice the conformity of these letters to the fashions of good form then prevailing: the thinness of the E, S, and F, the crossed lines of the W, and the unusual width given to some round letters.

Measurement in 12-point
CAPITALS 20½
Lower-case 14⅝
No italic. Few accents
No small capitals
One job case

Body 14. National Printing House, Lisbon

As first made, the S was always tall & thin, with stiff curves, but the short shape of s had preference for a large initial, or as the final letter. Long ſ disused after 1810.

Measurement in 12-point ems
CAPITALS 40½
Lower-case 27
No italic. Few accents
No small capitals
One job case

Body 28. National Printing House, Lisbon

MODERNIZED OLD-STYLE. No. 20

The Merits of Old-Style

OLD-STYLE TYPE is often commended for its superior legibility, but the features that give to it this claimed legibility, not always clearly understood, may need an explanation. In the old-style, the so-called hair-line is short and has a visible width, and the thick stroke has more extension before it tapers to the hair-line. Each character is constructed so that all its lines can be seen at first glance. In modern cuts of type the hair-line is long and sharp, tending to invisibility, while the thick stroke is correspondingly shortened. In the old-style, the serifs at the end of the thick and thin strokes are short, stubby, and angular: in the modern, they are longer, lighter, and more gracefully curved or bracketed to the thick stroke. The general effect of old-style is that of angularity. Smooth curves and graceful tapers are not desired. On the contrary, the general effect of a modern face is that of roundness, precision, and symmetry. Each character of a properly cut modern letter is exact and carefully finished in all its details; but when its letters are seen with its mates in a mass of composed types, its high finish does not seem a merit. A letter of modern cut is seldom so distinct as the same letter in a type of old-style of the same size.

The greater distinctness of the old-style can be proved by experiment. Select two equally well-printed pages of large type—one of old-style and one of modern cut of the same size and about the same thickness of face. Place them in a favorable light; then moving away from these contrasted examples note how much sooner the modern types become indistinct.

Yet the superior legibility of the old-style will be evident only in 18-point or larger sizes. In sizes smaller than 12-point the old-style face will not be any clearer; the 8- and 6-point size may not be so distinct as 8- and 6-point of modern type. The diminished legibility of the smaller sizes is the result of a wrong practice of early English typefounders who made smaller types in exactly the same proportion as they made the larger types. The modern practice, commended by opticians, is to give increased width to each letter with every decrease in the height of its body.

Measurement in 12-pt. ems

CAPITALS	$9\frac{2}{3}$
SMALL CAPITALS . . .	8
Lower-case	$6\frac{1}{4}$
ITALIC CAPITALS . .	9
Italic lower-case	$6\frac{1}{2}$

1 2 3 4 5 6 7 8 9 0 *1 2 3 4 5 6 7 8 9 0*

ÁÀÂÄÃÅÆÇÉÈÊËÍÌÎÏÑÓÒÔÖÕÚÙÛÜ ÇÑ

áàâäãåæçéèêëíìîïñóòôöõúùûü çñ

ÁÀÂÄÃÅÆÇÉÈÊËÍÌÎÏÑÓÒÔÖÕÚÙÛÜÇÑ

áàâäãåæçéèêëíìîïñóòôöõúùûüçñ

¶ *Of Pearl we have one pair of cases for roman, one job case for italic; of 5-point we have three pairs of cases for roman, one job case for italic, and one case for accents.*

5-point. Bruce.

The Defects of Modern Style

THE DESIGNERS of old and new shapes of roman letter did their work on different lines. The old designer gave to supposed needs of the reader of large type his first consideration. He would make types graceful if he could, but he thought it more important to make them distinct in all the combinations of composition. His first object was to design letters that should be readable.

The designer of modern type thinks it his first duty to make each letter "artistic" or of graceful shape, but his notion of grace is largely mechanical. He thinks of each letter as a unit, and not of many letters in a mass. The hair-line must be sharp and tend to invisibility as it does in copperplate engraving; the curving thick stroke must dwindle to its hair-line with a faultless taper; the slender serif must be neatly bracketed to its thick stroke. Every line, curve, or angle is mechanically correct, but the general effect of letters so devised when they have been combined in a composition of types is that of overwrought refinement. To use the painter's phrase, the letter so treated is "niggled" or overdone. Without intending to do so, the designer has been more intent on showing his own skill than in aiding the reader of print. Letters that appear symmetrical when examined singly do not surely seem so fine and pretty when combined in a mass, in a page or column.

Measurement in 12-pt. ems

CAPITALS.	$10\frac{2}{3}$
SMALL CAPITALS . . .	$7\frac{2}{3}$
Lower-case	$6\frac{2}{3}$
ITALIC CAPITALS	$11\frac{1}{4}$
Italic lower-case . . .	7

1 2 3 4 5 6 7 8 9 0 *1 2 3 4 5 6 7 8 9 0*

ÁÀÂÄÃÅÉÈÍÓÚÇ ÁÀÂÄÃÅÉÈÍÓÚÇÑ

áàâäãåéèêëíìîïóòôöõúùûüçñ % ' ° ₱

ÁÀÂÄÃÅÉÍÓÚÇÑ áàâäãåéíóúçñ

¶ *Of Nonpareil we have five pairs of cases for roman, two job cases for italic, and one case for accents; of 6-point we have ten pairs of cases for roman, two job cases for italic, and one case for accents.*

6-point. Bruce

...e Text Types of the DeVinne Press

...DERNIZED OLD-STYLE. No. 20

...NOT FOLLOW that old-style letter is the perfection of design or ...g. Some letters are too thin, as in the lower-case a, e, s; others again, as ..., like the rounder letters of the capitals, are disproportionately wide. In ...he recently made variations of old-style these faults have been corrected. ...at defect of modern-cut letter is the length, sharpness, and delicacy of ...rif. When hair-line strokes of modern- ...nade visibly wider, print therefrom is to ...de more readable. Some of the angular ...-style can be preserved without damage ...ity and effectiveness in the composition. ...eighteenth century there were a few inex- ...ders who made old-style type of bad pro- ...rchers after novelty who have accidentally ...hese types in old books have had them ...t from a perception of real merit, but ...ut before the modern reader letters that ...o have the charm of irregularity added ...ness. Admirers of the old-style charac- ...hen they accept the mean workmanship ...models of good form. ¶ *Of Minion we have eleven pairs of cases for roman, ...o job cases for italic, and two cases for accents.*

Measurement in 12-pt. ems

CAPITALS . . .	$12\frac{1}{4}$
SMALL CAPITALS . .	$9\frac{1}{2}$
Lower-case	$7\frac{3}{4}$
ITALIC CAPITALS	$12\frac{1}{3}$
Italic lower-case . . .	$7\frac{1}{2}$

1234567890 *1234567890*
ÁÀÂÄÉÈÊËÍÌÎÏÓÒÔÖÚÙÛÜÇN
ÁÀÂÄÃÉÈÊÈÍÌÎÏÓÒÔÖÚÙÛÜÇÑ
áàâäããåéèêëíìîïóòôöõõúùûüçñ
ÁÀÂÄÉÈÊÍÌÎÏÓÒÔÖÚÙÛ
áàâäãå éèêëíìîïóòôöõõúùûüçñ

7-point, old body. Bruce

...I of Italy was the first notable type-founder who broke from subser- ...ence to the rules laid down by Dürer and then observed by type-makers ...ll countries. The models of Tory of Paris and of Van Dijk of Amster- ...d supplemented Dürer's teachings) had been accepted everywhere as ...s of good form. William Caslon, type-founder of London, in 1735 ...d precision to these old forms, but he fairly preserved the old model. Types then made might be thick or thin, bold or light, but the angularity of structural lines was always the same. It was seldom that any punch-cutter attempted change. As far back as 1732, Fleischman, the letter-engraver for the Enschedé Foundry of Holland, gave more roundness to the round letters of the lower-case, but his teachings found no imitative pupil. Bodoni of Italy was more successful. He increased the roundness suggested by Fleischman, lengthened the ascending and descending strokes, extended serifs, put more white space between the lines, and thereby gave improved readability to his types. Treading closely on his heels in the path of reform came François-Ambroise Didot of Paris. The new models so made in Italy and France were imitated or altered by founders abroad as well as here, and attempts at change produced a bewildering variety of styles, but all founders avoided angularity, and preferred round forms and sharp hair-lines. ¶ *Of Brevier we have twenty-five pairs of cases for roman, four job cases for italic, and two cases for accents; of 8-point we have fifteen pairs of cases for roman, two job cases for italic, and one case for accents.*

Measurement in 12-pt. ems

CAPITALS . . .	$11\frac{1}{2}$
SMALL CAPITALS .	$9\frac{1}{2}$
Lower-case . . .	8
ITALIC CAPS .	$13\frac{1}{4}$
Italic lower-case . .	$8\frac{2}{3}$

1234567890 *1234567890*
ÁÈÎÖÚÃÇÑÕ ÁÀÂÄÃÉÌÇÑ
áàâäãé èêëíìîïóòôöõúùûüçñ
ÁÈÎÔÚÇÑÃÕ áàâäãèîõõùç
¼ ½ ¾ ⅛ ⅜ ⅝ ⅞ ⅓ ⅔ ⅙

8-point. Bruce

The Text Types of the De Vinne Press

MODERNIZED OLD-STYLE. No. 20

A LETTER FROM BENJAMIN FRANKLIN to John Baskerville from Craven Street, London, dated 1760, showing the discernment of a critic of typography.

DEAR SIR: Let me give you a pleasant instance of the prejudice some have entertained against your work. Soon after I returned, discoursing with a gentleman concerning the artists of Birmingham, he said you would be a means of blinding all the readers of the nation, for the strokes of your letters being too thin and narrow, hurt the eye, and he could never read a line of them without pain. "I thought," said I, "you were going to complain of the gloss of the paper some object to." "No, no," said he, "I have heard that mentioned, but it is not that; it is the form and cut of the letters themselves; they have not that height and thickness of the stroke which makes the common printing so much more comfortable to the eye." You see this gentleman was a connoisseur.

In vain I endeavored to support your character against the charge; he knew what he felt, and could see the reason of it, and several other gentlemen among his friends had made the same observation, etc. Yesterday he called to visit me, when, mischievously bent to try his judgment, I stepped into my closet, tore off the top of Mr. Caslon's specimen, and produced it to him as yours, brought with me from Birmingham, saying I had been examining it since he spoke to me, and could not for my life perceive the disproportion he mentioned, desiring him to point it out to me. He readily undertook it, and went over the several founts, showing me everywhere what he thought instances of that disproportion; and declared, that he could not then read the specimen, without feeling very strongly the pain he mentioned to me. I spared him that time the confusion of being told that these were the types he had been reading all his life, with so much ease to his eyes; the types his adored *Newton* is printed with, on which he has pored not a little; nay, the very types his own book is printed with (for he is himself an author), and yet never discovered this painful disproportion in them, till he thought they were yours.

Measurement in 12-point ems

CAPITALS	14
SMALL CAPITALS . .	11¾
Lower-case	9¼
ITALIC CAPITALS	14½
Italic lower-case . .	9½
1234567890	*1234567890*
ÁÀÂÄÉÈÊËÍÌÎÓÒÔÛÜÇÑ	
áàâäãéèêëíìîïóòôöúùûüçñ	
ÁÀÂÄÉÈÊËÍÌÎÓÒÔÛÜÇÑ	
áàâäãéèêëíìîïóòôöúùûüçñ	

I am, etc.,

B. FRANKLIN.

Of 9-point we have ten pairs of cases and one job case for roman, two job cases for italic, and two cases for accents.

9-point. Bruce

The Text Types of the De Vinne Press

MODERNIZED OLD-STYLE. No. 20

FOLLOW COPY is the lesson taught to the apprentice who begins to set type from a reprint, which is supposed to be correct, but when the apprentice is qualified to set type from manuscript, this stringent rule has to be relaxed. He is then told that there are two classes of writers for the press—the careful and the careless. He must strictly follow the copy of a careful author, but he must carefully correct in his type-setting all indefensible faults of spelling, grammar, punctuation, or any other violation of typographic order that may be made by the hasty or careless writer.

Measurement in 12-pt. ems

CAPITALS . . $15\frac{1}{2}$
SMALL CAPITALS . 11
Lower-case . . $9\frac{1}{2}$
ITALIC CAPS $15\frac{2}{3}$
Italic lower-case . 9
123456789 *1234567890*
¼ ½ ¾ ⅛ ⅜ ⅝ ⅞ ⅓ ⅔
ÁÈÎÖÚÇÑ ÁĀÈÎÖŌÚÇÑ
áàâäāāăéēēĕìīĭôōōüūçñ
ÁÈÎÖÚÇÑ áàâäāāĕĭçñ
ſ ſh ſk ſi ſl ſſ ſt ſſi ſſl ct ſſi

At this point ends the compositor's duty as a self-constituted corrector. With the right or wrong of statements made in the copy, with its rhetoric or construction, he has nothing to do. It is enough for him to do what he has been told, and to make copy orderly and readable in print. The proof-reader may query suspected faults on the author's proof, and the author may afterward make changes in the proof, but it is not the duty of the compositor or even of the proof-reader to edit.

Negligent preparers of copy rely too much on the printer. To ask him to correct faults of rhetoric or of construction, or to verify dates and quotations, is most unreasonable, for his contract with the writer is for mechanical and not for editorial work. It is often difficult for the printer to draw a just line between helping and meddling, but every one will admit that he should not cross the line that will make him liable to the charge of presumptuous interference. Experience teaches. To correct supposed errors unasked is dangerous and thankless. This Modernized Old-style is now used by the De Vinne Press as the text type of the CENTURY MAGAZINE and the ST. NICHOLAS. Its light lines, that will not take or impart a strong black to print, commend it to all who desire a greater prominence to be given to engravings. ¶ *Of Long-primer we have seventeen pairs of cases and one job case for roman, one pair and five job cases for italic, and two cases for accents; of 10-point we have eighteen pairs of cases for roman, two job cases for italic, and one case for accents.*

10-point. Bruce

The Text Types of the De Vinne Press

MODERNIZED OLD-STYLE. No. 20

PRINTING from types is often slighted as formal, mechanical, and inartistic. Each type in a text is objected to as exactly like other types of that text. All lines of prose except in the first and last lines of a paragraph are of the same length. All pages except those that begin and end chapters are of the same height. There is no flexibility or freedom in arrangement. A page of type is squared, prim, precise, and of unvarying uniformity. It shows none of the dash and swing of free-hand penmanship, none of the receding in perspective or the strong contrasts of light and shade customary in copperplate and lithographic work, none of vanishing tints of photography, none of the ingenious combinations of letters with ornament that gave charm to the medieval manuscript book. Printing purely typographic is consequently said to be flat, commonplace, and destitute of artistic features.

Measurement in 12-point ems

CAPITALS . . 16½
SMALL CAPITALS. 13
Lower-case . . 11
ITALIC CAPS . 17
Italic lower-case . 11½
123456789 *1234567890*
ÁÀÂÈÊËÍÌÔÖÚÙÇÑ
ÁÀÂÄÉÈÊËÍÌÏÒÔÖÚÙÇÑ
áàâäéèêëîïïóòôöúùûüçñ
ÇÑáàâäéèêëîïïóòôöúùûüçñ

These defects are beyond contradiction. But are they faults to be lamented? Typography has merits of its own. It is now and always has been the most valuable branch of the graphic arts. No other has done equally good service in education and in preserving the literature of the world. No other has contributed so much to the pleasure of the reader. The great value of lithography, copperplate, and photography may be admitted, but what could these arts do toward providing readable letters for the modern book, magazine, or newspaper? The artistic features of the finer arts are the ones not wanted for every-day use; it is the unvarying mechanical formality of types that is wanted. ¶ *Of Small-pica we have one pair of cases for roman, two job cases for italic, and one case for accents; of 11-point we have twelve pairs of cases for roman, two pairs and two job cases for italic, and one case for accents.*

11-point, old body. Bruce

MODERNIZED OLD-STYLE. No. 20

ATTEMPTS TO REPRODUCE the fine hair-lines or fading stipple of lithography or copperplate, meritorious as they seem in other forms of engraving, are not so practicable with types. Profusely shaded and ornamented letters, type-metal flourishes, and overworked borders are decorations of the past. Modern taste is thoroughly masculine. The feminine feature of delicacy, with its unavoidable feebleness, is disregarded. Readers want strength and simplicity.

Letter-press printing is strong enough to stand on its own feet, and to uphold stoutly the methods that have earned it honorable distinction. Its merit is in its simplicity, symmetry, and readability. It is at its best when it carefully avoids the effects easily produced by its rivals. The preciseness and uniformity of the type-printed page, inartistic as they may seem to the amateur, are the features that give merit to the book and pleasure to the reader. The irregularities shown by the artistic designer in his construction and combination of letters may be pleasing on one page —perhaps in a dozen pages—but they are disliked when offered in greater quantity. Books of engraved letters are objected to not for greater cost, but for offence at the designer's intent to usurp more attention than the writer. ¶ *Of Pica we have eleven pairs of cases for roman, two pairs and two job cases for italic, and one case for accents.*

Measurement in 12-point ems

CAPITALS . . 19¼
SMALL CAPITALS . 13¼
Lower-case . . 12⅓
ITALIC CAPS 21
Italic lower-case . 12
1234567890 *1234567890*
ÁÈÎÖÚÇÑ ÁÈÎÖÚÇÑ
áàâäãāåéèêëîìïôõüūçñṣ
ÁÈÍÓÚÇÑ áāèîõúçñ

12-point, old body. Bruce

MODERNIZED OLD-STYLE. No. 20

JOHN PINE of London published (1733–1737) a remarkable edition of HORACE in two octavo volumes. He began intending to print a book of superior typography, but met obstacles. The book was to be profusely illustrated, but printers from types could not print woodcuts with the delicacy he desired and give fit blackness to letters. He had the text set up in types and spaced to fit the illustrations. A proof of the composed type was transferred to the plate, and it was engraved and printed with the illustrations. So treated, the letters were beyond correction afterward. Lowndes says it was "remarkable more for the beauty of the engraving than for the accuracy of its text." This was the last notable attempt at printing a classic text from transferred type by copperplate process, and it was not financially successful. Readers then and afterward preferred engraving for the illustrations and types direct for the text. ¶ *Of English we have four pairs of cases for roman, one pair and one job case for italic, and one case for accents; of 14-point we have four pairs of cases for roman.*

Measurement in 12-point ems

CAPITALS . . 22½
SMALL CAPITALS . 16⅛
Lower-case . . 14¼
ITALIC CAPS 23½
Italic lower-case . 14
1234567890 *1234567890*
ÇḌḤÎḲÑṬ ÁÉÍÓÚÇÑ
áàâäéèêëíìîóòôúùûüçñ
áàâäéèêëíìîóòôúùûüçñ

14-point, old body. Bruce

ODERNIZED OLD-STYLE. No. 20

OMPOSITION from types offers advantages to a writer that are not fully valued. Faults in spelling or the arrangement of words can be ted with facility. The blanks or between lines can be readily re- d. A p e can be made long or by p in or tak- out leads. The line seems too short in can be spaced be- letters to the de- width, or it can be reset in a type size. The lop-sided line can be centred and types of single letters can be moved about at will in almost any position. THIS EXTREMELY USEFUL FREEDOM IN THE MOVEMENT OF LETTERS OR FIGURES in type work is not practicable in any other branch of the graphic arts. ¶ *Of this font we have three pairs of cases for roman, one job case for italic, and one case for accents.*

Measurement in 12-pt. ems	
Capitals	$29\frac{1}{3}$
Small capitals	$17\frac{1}{2}$
Lower-case	16
Italic capitals	$30\frac{1}{2}$
Italic lower-case	$16\frac{3}{4}$

18-point, old body. Bruce

MODERNIZED OLD-STYLE. No. 20

JOHN RUSKIN wisely says, "THERE 'S NO REPENTANCE IN THE ENGRAVER'S TRADE." What is cut must stand. A title-page or any other form of engraved work may have letters of an acceptable shape, but the general effect of their arrangement will be made unpleasing if it huddles together some lines and as needlessly separates other lines that should be close. Words so engraved cannot be readjusted; the letters cannot be moved. In this font note a greater width of capitals and of lower-case. ¶ *Two pairs of cases for roman and one job case for italic.*

Measurement in 12-pt. ems	
Capitals	$38\frac{1}{4}$
Small capitals	25
Lower-case	23
Italic capitals	$38\frac{3}{4}$
Italic lower-case	$22\frac{1}{3}$

22-point, old body. Bruce

OLD-STYLE TYPES OF WOOD

CHAPBOOK
Light-face

36-point, old body. Class II. V. W.
Capitals . . . $80\frac{1}{2}$ Lower-case . . . $56\frac{1}{2}$

COARSE
Lettering

48-point, old body. Class II. V. W.
Capitals . . . $102\frac{1}{2}$ Lower-case . . . 76

CHAPBOOK
Bolder Face

36-point, old body. Class II. V. W.
Capitals . . . 81 Lower-case . . . 62

OLD-STYLE TYPES OF WOOD

Make a SHOW

60-point, old body. Class II. V. W.
Capitals . . . 126½ Lower-case . . . 94

In a CAR

108-point, old body. V. W.
Capitals . . . 224½ Lower-case . . . 168

The Text Types of the De Vinne Press

OLD-STYLE TYPES OF WOOD

OLD Types

72-point, old body. Class II. V. W.

Capitals . . . $144\frac{1}{2}$ Lower-case . . . $115\frac{3}{4}$

ONE Face

96-point, old body. Class II. V. W.

Capitals . . . 206 Lower-case . . . 153

OLD-STYLE TYPES OF WOOD

OLD Style

72-point, old body. Class II. V. W. Incomplete assortment

SQUEEZED Characters

48-point, old body Condensed. Class II. V. W.
Capitals . . . 78 Lower-case . . . 58½

Ran

144-point, old body Condensed. Class II. V. W. Incomplete assortment

OLD-STYLE TYPES OF WOOD

120-point, old body. Class II. V. W.
Incomplete assortment

180-point, old body. Class II. V. W.
Capitals . . . 375 Lower-case . . . 277

OLD-STYLE TYPES OF WOOD

Hail

180-point, old body, Condensed. Class I. V. W.

Incomplete assortment

OLD Face

72-point, old body, Expanded. Class IV. V. W.

Capitals . . . 206 Lower-case . . . 144$\frac{3}{4}$

FINE
Shape

96-point, old body, Condensed. Class II. V. W.
Capitals . . . 150½ Lower-case . . . 116

A Nice
TYPE

120-point, old body, Condensed. Class II. V. W.
Capitals . . . 147 Lower-case . . . 113

OLD-STYLE TYPES OF WOOD

Old

180-point, old body, Condensed. Class II. V. W.
Capitals . . . 274 Lower-case . . . 209

CONDENSED

Thin Letters

60-point, old body, Condensed. Class I. V. W.
Capitals . . . 74 Lower-case . . . 56

OLD-STYLE TYPES OF WOOD

96-point, old body, Condensed. Class I. V. W.

Capitals . . . 117¾ Lower-case . . . 86

144-point, old body, Condensed. Class I. V. W.

Incomplete assortment

Capitals . . . 164 Lower-case . . . 137

CHELTENHAM OLD-STYLE

COMPOSITION IS MADE MORE PLEASING when the spaces between words seem to be of the same width in all lines on the page. A reader is repelled by print in which words have been separated, as they may be occasionally, by two three-to-em spaces in the first line and by five-to-em spaces in the next line. Quite as unsightly are lines that have been thick-spaced at one side and thin-spaced at the other. Spacing of either kind is a disgrace to the printer; it is a fault for which there is seldom acceptable excuse. ¶ Of this size of Cheltenham we have one pair and two job cases.

Measurement in 12-pt. ems
CAPITALS . . 15¾
Lower-case. . . 9
1234567890 ¶Qu&ct''

10-point. A. T. F. Co.

NOTE the large size of the capital letters, which have been so produced by putting the base-line of all the letters upon a lower level. The few letters that go below this base-line, as in j, g, p, q, y, are unusually short. The space gained by this shortening is used to increase the height of the capitals and all ascending etters. The serifs are short and stubby. The so-called hair-line has a visible width.

CAPITALS . 10¾
Lower-case . 6¼
6-point

OLD Style

72-point. A. T. F. Co.
Capitals 102½ Lower-case 59

A USEFUL type for job work in any form of printing that calls for a letter of marked thinness, that does not show loss in its readability from compression. Many old-style features have been preserved: the joined letters ſt and ct, and the quaintness of early arabic figures.

CAPITALS 12½
Lower-case 7½
8-point

CONDENSED LETTER should be thin-spaced invariably. The proper space between words in any type is fairly indicated by the blanks between the stems of the letters m and n of that type, which will be wide in fat and narrow in lean types, and should be a safe guide for the determination of correct spacing. ¶ Of this size we have two job cases.

Measurement in 12-pt. ems
CAPITALS . 16¾
Lower-case . . 9¾
1234567890 ¶ct&ſt''

11-point. A. T. F. Co.

CHELTENHAM OLD-STYLE

OLD-STYLE features are more pronounced in the capitals of Cheltenham than in its lower-case. The critical reader misses the stiffness and angularity of many of the characters in the older Caslon style. These capitals can be used with consistency for two-line letters with modernized old-style or real old-style when letters of proper height for these older styles are not to be had.

Cheltenham is not to be recommended for open display in combination with lines that have been set in any of the modernized forms of old-style that have thinner hair-lines. Yet a title-page exclusively in this face of type will be pleasing and consistent before a pamphlet or a text set in any face of old-style. It has lightness enough even for the Elzevir or Cadmus letters, and blackness enough to usher in properly the XV Century or Bradford style.

Measurement in 12-point ems

CAPITALS . 21¾

Lower-case . . 12¾

¶ctst 1234567890

Advertisers and publishers of illustrated catalogues have received the Cheltenham with marked favor, for it combines the extreme of compactness with great clearness. More matter can be put with legibility in a small space than in the more generally accepted form of roman letter. It is approved by job printers as a neat style for circulars and pamphlets, but it has not, as yet, any popularity as a text letter for the standard books of publishers. ¶ Of this face we have two pairs and two job cases.

14-point. A. T. F. Co.

CHELTENHAM OLD-STYLE

THE TITLE-PAGE has very few types, but its proper arrangement requires some thought

36-point. A. T. F. Co.
Capitals $50\frac{1}{2}$ Lower-case $28\frac{3}{4}$

THE TYPE OF THE TITLE should be of the same face as that of the text. This is easier said than done, for there are few text types provided with larger sizes of precisely the same face and fitted for words and lines of different length. The compositor must do the best he can with the faces and styles that are available, but he must avoid harsh contrasts. He should understand at the outset that his composition will be most satisfactory when the types selected show mutual relation.

A title-page may be entirely in capitals or entirely in lower-case (initial letters excepted), either in roman or italic, but two series can seldom be used together.

Measurement in 12-pt. ems

CAPITALS . 18
Lower-case. . $10\frac{1}{4}$
1234567890¶§&ct''

Written copy for the title-page matter should be studied before the first line is put in type. The compositor should predetermine how many lines and how much blank between lines are really needed. He should begin by sketching on a bit of paper the relative size and length of the proposed lines. The first lesson to be learned by him is, that the attractiveness of a title-page depends as much upon the proper distribution of white space as on the proper display of important words.

12-point. A. T. F. Co.

The Text Types of the De Vinne Press

CHELTENHAM OLD-STYLE

SPACING

60-point. A. T. F. Co.
Capitals 85

A YOUNG COMPOSITOR should read over every line as soon as he sets it, and at once correct any error in type or spacing. Before he empties the matter on the galley he should read it again, looking for outs and doublets. The time given to correction in the stick is not time lost. It is easier to correct there than on the galley or stone, and it is worth a deal of trouble to acquire the reputation of a clean compositor.

18-point. A. T. F. Co.
Capitals $27\frac{1}{2}$ Lower-case $15\frac{1}{3}$

# of Importance

60-point. A. T. F. Co.
Lower-case $48\frac{1}{3}$

CHELTENHAM OLD-STYLE

OVER-WIDE

48-point. A. T. F. Co. Capitals $63\frac{3}{4}$

HY should the running title of a few letters, or even those of a title-page, be dislocated with very broad spaces between letters to make the line fill the measure? This explosive treatment is not practised in short lines of poetry or in dialogue matter. It does not make the page more symmetrical or the intent of words any clearer. It does confuse the reader.

24-point. A. T. F. Co.
Capitals $34\frac{3}{4}$ Lower-case 20

Spacing is a Fault.

48-point. A. T. F. Co. Lower-case $38\frac{1}{3}$

CHELTENHAM OLD-STYLE

COMPOSITION

meets most approval when wisely planned with a close attention to many trivial details

42-point. A. T. F. Co.
Capitals $59\frac{1}{2}$ Lower-case $33\frac{2}{3}$

ILLUSTRATIONS,

as of descriptive cuts, diagrams or initials, always need much white space about them for their fair presentation. Do not place types too close to a cut.

30-point. A. T. F. Co.
Capitals 42 Lower-case $23\frac{2}{3}$

The Text Types of the De Vinne Press

ELZEVIR OR CADMUS

THIS ITALIC, WITH ITS STUBBY SERIFS, CLOSE-FITTING AND THICKER LINES, IS ESPECIALLY FIT FOR ELECTROTYPED STAMPS OF BOOKBINDERS, AND FOR APPLICATION IN WHICH COMMON SMALL CAPITALS ARE EXPOSED TO SEVERE IMPRESSION AND SOON WEAR. SWASH LETTERS SHOULD NOT MEET.

THIS LETTER IS OF SERVICE FOR THE CATCH-LINES IN SMALL TITLE-PAGES SET IN ELZEVIR, OR FOR TWO OR MORE COLUMNS OF PROPER NAMES ARRANGED IN TABULAR FORM.

THIS SMALL FONT OF CAPITALS AND SMALL CAPITALS ONLY, WITHOUT LOWER-CASE SORTS, WAS BOUGHT AS THE PROPER MATE FOR THE ELZEVIR TWO-LINE FACES SHOWN ON ANOTHER PAGE.

Capitals . $9\frac{1}{2}$ Small capitals . $7\frac{1}{2}$ Italic capitals . $9\frac{1}{2}$

Of this font we have two job cases for roman capitals and one job case for italic capitals.

6-point Elzevir. Mayeur

Who designed this face?

ELZEVIR is a name unwisely chosen, for this face is not at all like the Van Dijk faces largely used by the famous printers of Holland. Who, then, did design it? Didot ("Essai sur la Typographie," p. 699) says that Garamond and Sanlecque made types for the Elzevirs. An Italian authority ("Tipo Italiano non Elzeviriano," appunti di B. L. Centenari, Rome, 1879) intimates that the Elzevirs were provided with some Italian types. The author gives us no satisfactory evidence in support of this intimation, and Willems ridicules it, but it must be admitted that this so-called Elzevir letter has features unlike those of any seventeenth-century face made in France or Holland.

This face was revived in 1878 by Gustave Mayeur of Paris, who says that he selected for his model the types of a book printed in 1634 by the Elzevirs of Leyden. It is a compressed letter, with a large open face, short ascenders and descenders, and thin stems, plainly made to withstand wear, for its few hair-lines are thick and the serifs are short and stubby. Although fitted with unusual closeness it is a readable letter, and popular, not only with publishers and authors, but with job printers. Its durable two-line letters make it especially valuable for book titles and open display. ¶ *Of this font we have four pairs of cases for roman, one pair of cases for italic, and one case for accents.*

Measurement in 12-pt. ems

CAPITALS . . . $11\frac{1}{2}$
SMALL CAPITALS . . $8\frac{1}{2}$
Lower-case . . . $8\frac{1}{2}$
ITALIC CAPS . . $12\frac{1}{2}$
Italic lower-case . $8\frac{1}{2}$
1234567890 *1234567890*
ÁÀÂÉÈÊÎÍÌÓÒÔÚÙÛÇ ÁÉÍÓÚ
áàâãéèêëíìîóòôúùûüçñ
AÉÍÓÚ áàâäéèêëíìîóòúüçñ

8-point Cadmus. Farmer

ELZEVIR OR CADMUS

THIS face and body were selected by the Committee on Publications of the Grolier Club of the City of New York for their edition of the Knickerbocker History of New York, which was published in 1886 in two volumes octavo, with appropriate illustrations by George H. Boughton, Will H. Drake, and Howard Pyle.

Measurement in 12-point ems

CAPITALS	15
SMALL CAPITALS . . .	$10\frac{1}{2}$
Lower-case	$10\frac{3}{4}$
ITALIC CAPITALS	$15\frac{3}{4}$
Italic lower-case . .	$10\frac{1}{2}$

1234567890 *1234567890*
ÁÀÂÄÉÌÔÜÇ ÁÀÂÉÌÔÜÇÑ
áàâ éèêë íìîï óòôö úùûüçñ
ÁÀÂÄÉÍÓÚ áàâääéìôüçñ

In these Elzevir or Cadmus faces, the careful reader will note the care given by the designer to secure proper openness within each character. Counters are deep and the space between parallel stems is unusually wide. Round letters like a o e are tall, and the arch of curved letters like m n d p shows more flattening at the top. ¶ *Of this face we have five pairs of cases for roman and one pair for italic.*

10-point Cadmus. Farmer

CADMUS TYPE of the Farmer Foundry is identically the same as the Elzevir of Mayeur & Co. of Paris. Each font was cast from matrices struck from the same punches. Its lower-case has unusual height, and the serifs are so short that the character is differentiated with difficulty from the newer cuts of light-faced gothic. Some of the italic capitals have two forms—one of the ordinary model and one with old-fashioned swashes. ¶ *Of this font we have four pairs of cases for roman, two job cases for italic, and one accent case.*

Measurement in 12-point ems

CAPITALS . .	$18\frac{1}{2}$
SMALL CAPITALS .	$13\frac{1}{3}$
Lower-case . .	13
ITALIC CAPS .	$19\frac{2}{3}$
Italic lower-case .	$12\frac{1}{3}$

123456789 *1234567890*
ÁÀÂÄÉÌÔÜ ÁÀÂÄÃÅĂ
áàâäãåăā éĕí ôöõôŏō üç
ÁÀÂÄ áàâäãåăāéíóú

12-point Cadmus. Farmer

ELZEVIR OR CADMUS

FRENCH Body 14 of the so-called Elzevir face, in a more marked manner by reason of its larger size, shows all the peculiarities previously noted in the 12-point Cadmus. It seems almost as large and quite as distinct as modernized old-style on 18-point body. Composition in all forms of Cadmus or Elzevir face is much improved when it has been leaded. Note also that there are swash letters to the italic, and two forms of arabic figures, one for roman and one for italic, and a very large provision of accents. It also has in its italic series the conjoined letters *QU*, *Qu*, *as*, *es*, *is*, *us*, *ct*, *ll*, and *Sp*. They are not at all fantastic in form, but they give an acceptable alternation to plain composition.

Measurement in 12-point ems

CAPITALS . . $20\frac{1}{4}$
SMALL CAPITALS . $14\frac{2}{3}$
Lower-case . . $14\frac{1}{3}$
ITALIC CAPS $21\frac{3}{4}$
Italic lower-case $13\frac{1}{3}$
1234567 *34567890*
ÁÈËÍÓÚÇÑ ÁÉÍÓÚÇÑ
áàâäéêëíìîóòôöúùûç
QU Qu asesisusctllSp

Capitals and small capitals of the Cadmus and Elzevir style may be used with advantage in the catch-lines or the minor lines of display in title-pages that have been ordered in two-line letters of Elzevir. ¶ *Of this body we have three pairs of cases for roman, one and one-half pairs for italic, and two accent cases.*

14-point Elzevir. Mayeur

ELZEVIR OR CADMUS

HIS small font from the Central Type Foundry of St. Louis was bought to fill a gap in the sizes of capitals of the two-line Elzevir. It has no small capitals and no italic. In all composition from Cadmus, Elzevir, or French Old-style note the extreme lightness, thinness, and openness of all the characters. These are desirable qualities in a proper place, but the selection of this style in combination with types of modern form and of bolder face should be avoided. When capitals only are used it will be judicious to hair-space the letters that fit too closely. ¶ Of this face we have one job case only.

20-point French Old-style. C. T. F.
Capitals $31\frac{1}{2}$ Lower-case $21\frac{3}{4}$

RENNER

ENNER FACE appears to best advantage in the ELIZABETHAN SHAKSPERE edited and annotated by Mark Harvey Liddell. The first volume, Macbeth, was published in 1902 by Doubleday, Page & Company, in the form of a medium quarto (leaf 9 by 12 inches), on Van Gelder paper. The text was set in 14-point, with notes in 10-point that enclosed the text on three sides, after a fashion that was generally observed by many printers of the fifteenth century in the printing of texts that called for much comment. The preface of this ELIZABETHAN SHAKSPERE was in italic of 14-point. The decorative initial letters were those of Erhard Ratdolt of Venice, and are partially shown on page 48 of this book.

Measurement in 12-point ems

CAPITALS	16½
SMALL CAPITALS. .	14
Lower-case	10½
ITALIC CAPITALS	16⅔
Italic lower-case . .	10⅓

1234567890 *1234567890*

ÁÀÂÉÈËÍÌÎÓÒÖÚÙÛÇÑ

ÁÀÄÉÈËÍÌÏÓÒÖÚÙÛÇÑ

áàâäéèëíìîïóòôöúùûüçñ *áüñ*

This 10-point is a fair reduction of the 14-point, but there is a trifle more of boldness in the lines, as seemed desirable for the body of smaller size. One of the peculiarities of this Renner face is the enlarged height and width of small capitals. In most fonts of roman letter the small capitals are not higher than the round letter of the lower-case, and they are always so closely fitted that their hair-spacing is often needed. This compactness makes them insignificant even for catch-lines, and useless for types of display. In this face we have increased height, more width, and greater readability. Arabic figures have old-style features, but they are made to line with one another. Signs for paragraphs are sufficiently distinct, but do not have the blotchy appearance of the old forms. There are no catch-words at the foot of each page or joined letters, yet the page retains a distinct old-style appearance. ¶ *Of this face we have six pairs of cases for roman, one pair of cases and one job case for italic, and one case for accents.*

10-point. Bruce

FRANZ RENNER of Hailbrun, Germany, was the sixth printer of Venice, in which city he practised his art with success between the years 1470 and 1494. He found there the brothers de Speyer and Nicolas Jenson, rivals of great ability, who were trying to please Italian readers with new roman types. Renner was moved to emulation, and gave to his readers a roman letter of much lighter face than those of his competitors. It had some crudities but much merit.

The type of this page was remodelled on that of Renner's "Quadragesimale" of 1472. In 1899 it was recut for the service of the De Vinne Press, to meet the wishes of buyers who objected to the thinness of modernized old-style.

Measurement in 12-point ems

CAPITALS. . .	21½
SMALL CAPS. . .	16⅔
Lower-case	13⅓
ITALIC CAPS	20¾
Italic lower-case .	12¾
1234567 *234567890*	

The legibility of printing does not depend so much upon a type of thick lines as it does on the clearness and instant visibility of every line in every character. To this end the hair-lines of this style were made firmer and thin letters were widened. Old rules were observed. Short letters occupy but about one third of the body and ascenders and descenders are of equal length. This treatment gives the white space between lines that is needed for easy reading.

This modernized Renner type, first used in 1900 by the Grolier Club of the City of New York for the printing of a limited edition of Boccaccio's Life of Dante, has since been employed in many other books of importance. ¶ *Of this face we have five pairs of cases for roman and one pair for italic.*

14-point. Bruce

RENNER BOLD-FACE

SEFUL AS IT MAY BE in words that really require a distinctive letter within a text of roman, italic has the defect of insufficient boldness. It makes a weak side-heading when in type of the same size as the text letter. Advertisers object to it as giving but feeble emphasis to words marked within a paragraph. In dictionaries and other works of like nature that need at the beginning of every paragraph a letter intended to arrest attention at first glance, a bolder face of type is a real need. The fat-faced title type that was preferred for subheadings is out of favor. It is now required that the bold type for a sub- or side-heading of this class shall have the same peculiarities as the type of the text. For this purpose the Bold-faced Renner was made, but it has been used with advantage in the selected paragraphs of circulars and pamphlets that seem to require special distinction without any parade of bold display. Pamphlets that need a text-type of old-style shape will find this Renner a most useful letter. ¶ Of this face we have two pairs of cases for roman. It has no small capitals, italic, or accents.

Measurement in 12-pt. ems

CAPITALS $22\frac{1}{2}$

Lower-case $13\frac{1}{4}$

1 2 3 4 5 6 7 8 9 0

14-point. Bruce

RENNER

ITALIC as the running mate to roman type was unknown to Renner or to any printer of the fifteenth century, for it was first made and used by Aldus Manutius in 1500. Emphatic words within the text in types of entirely different form were not then called for.

To distinguish words intended to carry emphasis, the DeVinne Press was induced to have made for that house a new series of Renner roman letter with dots under each character. In so doing it followed the example set by the London type-founder, Jackson, who used dotted letters instead of italic for words of distinction in the grand edition of the Macklin Bible in seven folio volumes. For there were then and are now critical readers who maintain that a mixing in the same line of an upright and a slanting letter is an offence against good order and good taste.

Measurement in 12-point ems	
CAPITALS.	20¾
Lower-case . .	12¾
1 2 3 4 5 6 7 8 9 0	

These critics are in the minority; a larger number of readers insist on italic as a character needed for emphasis. The italic letter here shown is not that of Renner, but an adaptation, to which the peculiarities of the Renner roman, and other old-style features like swash-letter capitals, have been transferred.

This italic is preferred by many readers as a text letter to show the supposed needed change of style in prefaces or circulars. It is not a type of bold display, but it is as readable as the roman, and more distinct than many other forms of inclined letter. ¶ *Of this face we have one pair of cases.*

14-point Italic. Bruce

RENNER

A TWO-LINE LETTER WITH WIDE FIGURES

Capitals $40\frac{3}{4}$
20-point. Bruce

IXTEEN-POINT is a type seldom selected now for the text of any book, yet it was once the preferred size for all Folios and large Quartos. Its large letters aided easy reading, but greater largeness of type rarely made an ordinary book unduly thick. This 16-point Renner is broad and is not recommended for measures of less than 30 ems of pica. For a thinner type on 16-point body, see page 161.

Capitals 31 Lower-case $18\frac{1}{2}$
16-point. Bruce

THIS font of Renner or 8-point body is in small supply, and should not be selected for a verbose circular or as the text letter of a pamphlet or book. It will find its best field of service in the composition of sub-headings or for the side or foot-notes to Renner pages in longer type. It mates well with Bradford, MacFarland, Ancient Roman, and even with Cushing Monotone, and will be serviceable in the catch lines for these faces.

Capitals $13\frac{3}{4}$ Lower-case $8\frac{3}{4}$
8-point. Bruce

MACFARLAND AND BRADFORD

MISTAKE is often made by compositors in the selection of a light-face roman type with sharp hair-lines for press-work in red ink or in any color paler than black. Its thin lines will not retain and cannot transfer color enough to make the show desired. These MacFarland or Bradford faces will be found broad enough for a moderated display, but if a bolder show is needed select a bold-face title. We have also 10-point Bradford. ¶ One job case.

Measurement in 12-pt.
CAPITALS . $17\frac{1}{2}$
Lower-case . . $11\frac{1}{2}$
1 2 3 4 5 6 7 8 9

10-point MacFarland. Farmer

THIS MacFarland face from the Inland Type Foundry of St. Louis is not an imitation of the Ancient Roman or of the Bradford faces here exemplified which style it closely resembles. It was redrawn by the artist whose name it bears from a careful study of a bold-faced letter made at Venice at the end of the fifteenth century and used soon after in Paris.

Measurement in 12-pt.
CAPITALS 13
Lower-case 9
1 2 3 4 5 6 7 8 9

This face can be used for subheadings or in the display of title-pages or other open composition of Ancient Roman type. The peculiarities of the original form have been faithfully preserved in all these styles. ¶ One pair of cases.

8-point MacFarland. Farmer

A Useful Face of Letter either IN CAPITALS or IN LOWER-CASE

Capitals $27\frac{1}{2}$ Lower-case 16
18-point MacFarland. Farmer

WILLIAM BRADFORD, who gives name to this face of type, has distinction as the first printer in the City of New York. Born in England in the year 1658, he began as a printer in Philadelphia in 1682. He removed to New York in 1693 and died there in 1752. ¶ One job case.

Measurement in 12-point ems
CAPITALS . . $20\frac{1}{2}$
Lower-case . . . $12\frac{1}{2}$
1 2 3 4 5 6 7 8 9 0

12-point Bradford. Farmer

CLEAR and PRETTY

Capitals $43\frac{3}{4}$ Lower-case 26
24-point Bradford. Farmer

CENTURY EXPANDED

THIS face of type was first made on 10-point body, for use on THE CENTURY MAGAZINE, and it has been used for many books of The Century Co. The expansion of the letter is upward, enabling one to get much matter in small space.

Capitals 28 Lower-case 20

18-point. A. T. F. Co.

Legibility first, Decoration last

PRINTING, in its early days, was a masculine art. The value of the printed book was in its readability. The types used might be large or small, thick or thin, but they were always distinct. There were thin and thick strokes in the many forms of letter then in use, but the thicker stroke was always protracted, and the thin stroke always of a perceptible width. Knowing well they could not compete with skilled copyists in refinements of decoration, the old printers wisely gave their best efforts toward making print plain. The change that came with the new method of engraving on wood, in its imitation of copperplate delicacy, was damaging to typography.

Capitals 22 Lower-case $15\frac{2}{3}$

14-point. A. T. F. Co.

CENTURY EXPANDED

A Pleasing Face in A TITLE-PAGE as Capitals or in its Lower-case series.

Capitals 54 Lower-case $38\frac{2}{3}$

36-point. A. T. F. Co.

THE TWO-LINE TYPES chosen for books by the printer may show a sad disagreement of face. Some are obese, others lean; some with thicker and others with thinner stems; some have flat and extended, and others very short and bracketed, serifs. That series is rated as complete which embraces all the regular bodies from two-line diamond to two-line great-primer, but every compositor soon finds that these are not sufficient. He needs intermediate sizes: capitals that are smaller and two-lines larger than any in the series. He has to make use of the capitals of the ordinary text types, to two-lines of other series, to condensed faces, to italic capitals and black-letter. ¶ Of this font we have one job case.

Measurement in 12-pt.

CAPITALS . . $13\frac{1}{2}$

SMALL CAPITALS $10\frac{2}{3}$

Lower-case . . $9\frac{1}{2}$

1 2 3 4 5 6 7 8 9 0

8-point. A. T. F. Co.

A TITLE composed with incongruous faces is always unpleasing. The author is usually quick to notice discord, but he has not the technical knowledge that enables him to detect its true cause. He imputes the discord, not always rightfully, to the bad taste of the compositor, when oftener it should be imputed to a scant supply of sizes and the incongruity of faces. Some publishers have been so annoyed by the wide gaps between existing sizes of two-line letter, and the incongruity of any substituted face, that they have ordered special lines and occasionally the entire title to be engraved — too frequently, it must be admitted, without improvement. Others have ordered a title for a text in modern-cut to be set either in the Elzevir or the Caslon old-style, which appear to be the styles most available, and with a fairly acceptable grading of sizes. The impropriety of a title in old-style before a text in modern-cut is foreseen and deplored, but it seems a fault not so offensive as the mixing of unrelated two-lines on the same title-page. ¶ Of this font we have one job case.

Measurement in 12-pt.

CAPITALS . . . $10\frac{3}{4}$

SMALL CAPITALS . $8\frac{2}{3}$

Lower-case . . . $7\frac{2}{3}$

1 2 3 4 5 6 7 8 9 0

6-point. A. T. F. Co.

The Text Types of the DeVinne Press

CENTURY EXPANDED

DESIGNING a new face of type, to be based on the old-style model so as to show apparent evidence of its age, too often begins with the wrong notion that rudeness must be its strong feature. It is assumed that the old type-makers were careless in drawing, as well as unskilled in engraving. It is supposed that some degree of slovenliness will be of service in making a newly created type conform to the spirit of old time. The ruder the type the greater its probable age. Types of the seventeenth must be rougher than those of the nineteenth century; types of the fifteenth century must be constructed to show an ignorance of or indifference to the established rules of proportion and symmetry that had been observed by the writers of good manuscript books before the invention of types, and ever afterward by engravers and designers of letters.

Measurement in 12-point ems

CAPITALS	13¾
SMALL CAPITALS . .	9¾
Lower-case	9
ITALIC CAPITALS.	13¼
Italic lower-case . .	8¼

1234567890 ¼ ½ ¾ ⅛ ⅜ ⅝ ⅞ ⅛ ⅜

ÁÀÂÄÉÍÓÚÇÑ ÁÀÂÄÉÍÓÚÇÑ

áàâäéèêëíìîïóòôöúùûüçñ

ÁÀÂÄÉÍÓÚÇÑ àâäéëíóòöúüç

There is no warrant for this belief. A book reviewer of authority has said that "The first book is better than the last," and that Gutenberg's Bible of Forty-two Lines still remains the model of a well-made book. Not every one will assent to this enthusiastic dogmatism, but all printers will agree that this Bible has a rightful place in the front rank of fine books. ¶ *Of this face we have one pair of cases for roman, one pair for italic, and one job case for accents.*

9-point. A. T. F. Co.

ORDINARY care was shown in the designing and engraving of early types; the qualified readers of that period did not tolerate slovenly type and printing. There were then and have been ever since enough of slovens in the making of types, but much of the inferior early work has disappeared and is forgotten. It was properly condemned as rubbish by the readers of the following centuries. But few failures survive. I have one before me, Dr. John Scott on the Four Books of Sentences, printed by Windelin de Speyer at Venice in 1475.

Measurement in 12-point ems

CAPITALS	11
SMALL CAPITALS . . .	9
Lower-case	8
ITALIC CAPITALS .	12½
Italic lower-case . . .	8

1 2 3 4 5 6 7 8 9 0

ÁÀÉÈÍÏÓÖÚÜÇÑ ÁÀÂÉÈÊÍÏÓÖÚÜ

áàâäéèêëíìîïóòôöúùûüçñ

ÁÀÂÉÈÈÍÏÓÖÚÜ áàéèíîóöúüçñ

Its carelessly drawn letters were not properly adjusted on the matrices; its types were consequently printed out of line, and they present a most unpleasing appearance in spite of its decent presswork, but there is no evidence known to me that this type was ever used again in any other work. ¶ *Of this somewhat thin face we have one pair of cases for the roman, one pair for the italic, and one job case for accents.*

8-point. A. T. F. Co.

The Text Types of the De Vinne Press

CENTURY EXPANDED

THIS CENTURY EXPANDED FACE was planned to make a more readable type than the thin and gray-faced old-style letter in which most books had been printed for many years. The thin lines of this Century face were made of a perceptible thickness, the serifs were shortened, and the body-marks protracted a trifle. To secure a proper relief of white space within each character, the round letters were made a little taller. To proportion the type for a large page in two columns and with narrow margins, and to give the usual amount of reading-matter in a small space, the characters were compressed a trifle. The lower-case alphabet of a modernized old-style on long-primer body, previously used, was below the standard of measurement fixed by the Typographical Union, for it had round letters that were remarkably low as to height. The lower-case alphabet of this style is equally thin, permitting as many letters to the line, but the round letters are taller and more distinct.

Measurement in 12-pt. ems

CAPITALS . .	$15\frac{1}{4}$
SMALL CAPITALS .	11
Lower-case . .	$10\frac{1}{4}$
CAPITALS . .	$14\frac{1}{2}$
Lower-case . .	$9\frac{1}{4}$
ÁÈÎÖÙÇÑ	ÁÈÏÓÜÇÑ
áàâäā éèêëí ìîïóòôöúùüçñ	
ÁÈÏÖÜÇÑ	*áàâäèîöüçñ*
1234567890	$\frac{113135712}{424888833}$

The changes from old standards, purposely made by the designer, were not of great importance, but most of them were in directions that had been usually avoided by type-makers. The thickened lines enabled the pressman to produce print that is really black and not apparently gray, as was unavoidable in presswork on small sizes of modernized old-style. This face was modeled and cut by Mr. L. B. Benton, and is made on two bodies by the American Type Founders Company. For long lines of poetry printed in duodecimo or in any smaller form, as well as for all compact composition set in a narrow measure, this style of face is properly adapted. It will prevent the unpleasing turning-over of a short word or of a single syllable in a following line, which mars the general effect of composition.

THESE ARE THE SMALL CAPITALS, which are a trifle higher than the *round letters of the lower-case, and these the italic characters of the font.*

Of this font we have two pairs of cases for roman, one pair for italic, and two cases for accents.

10-point. A. T. F. Co.

CENTURY BROAD-FACE

THE CENTURY BROAD-FACE was made by the De Vinne Press for service on books to be set in a broad measure, which do not require a compression of letters for the saving of space. It retains the thickened hair-line, the short serif, and all the characters of the face described on the previous page. The purpose of the designer was to give each letter a larger face than is usual in text types of this body, with as much boldness of line as would be consistent with the greatest legibility. This desired largeness with boldness has been carried to its fullest extreme. It is a readable letter when it is set solid, but it is much more readable when the lines have been separated by a thin lead. A twelve-to-pica lead gives this body the boldness of 11-point.

Measurement in 12-pt. ems

CAPITALS . .	15
SMALL CAPITALS	12
Lower-case . .	11
ITALIC CAPS	15½
Italic lower-case	10⅝

1 2 3 4 5 6 7 8 9 0

É ÁÈÎÖÜÇÑ *ÁÈÎÖÜÇÑ*

áàâäéèêëíìîïóòôöúùûçñ

áàâäéèêëíìîïóòôöúùûçñ

Types are not made more readable by giving them larger and blacker faces. The attractiveness of a very black-faced type when used in one line or in a few lines becomes repelling when it is used in a mass. A page of fat-faced type compels a greater strain on the eye than a page of ordinary book-type. What a reader needs for a pleasurable reading is the instant visibility of every stroke in every letter, but this visibility is dimmed when the types have too much black. The strength of the black is weakened when its relief of white space is diminished.

THESE ARE THE SMALL CAPITALS, which are a trifle higher wider, and bolder than those of the series on the previous page. These small capitals can be used for sub-headings where those of ordinary form have proved indistinct and unsatisfactory. *These are the italic characters of this font.* The lower-case alphabet of this face slightly exceeds the standard of measurement fixed by the Typographical Union. It is as readable as some broader faces, and it takes in more words to the line.

Of this font we have six pairs of cases and one job case for roman, one job case for italic, and one case for accents.

10-point Century No. 2. A. T. F. Co.

CENTURY EXPANDED

LINES OF RAZOR EDGE are justly admired in prints from copperplate, but they cannot be produced so neatly by engravers on wood. They will thicken under pressure.

Capitals 36 Lower-case 26
24-point. A. T. F. Co.

Deceptive Proofs

ARTISTS OF EMINENCE used to draw and paint on blocks of boxwood with the minuteness of miniatures on ivory. With wonderful ingenuity, engravers on wood cut on the blocks so prepared sharp and slender lines intended to reproduce fairly every suggestion of light and shade made by the designer. From the block so engraved, a proof upon transparent China paper was cautiously taken by rubbing the back of this paper with an ivory burnisher. With full light over the print side, and reflected light radiating through from the unprinted side, the proof might show a clever imitation of copperplate delicacy. The proof was admirable, but it was not printing. The reproduction of the effects in this sophisticated proof by the hand printing-press was slow, expensive, and in most instances absolutely impossible. ¶ One job case.

Measurement in 12-point ems	
CAPITALS	16¾
SMALL CAPITALS .	12¾
Lower-case	12
1 2 3 4 5 6 7 8 9 0	

11-point. A. T. F. Co.

CENTURY EXPANDED

TYPE-PRINTING was turned aside in a wrong path by the Revival of Engraving on Wood, when it tried to rival Copperplate.

Capitals 44½ Lower-case 32
30-point. A. T. F. Co.

EARLY DESIGNERS and engravers on wood presented subjects for illustration in outline, with but occasional attempts at the conventional treatment of light and shade. Dürer's "Little Passion" and Holbein's "Dance of Death" are fair exhibits of this simplicity of treatment. These great artists fully understood the difficulties of engraving on plank wood, the roughness of hand-made paper, the weakness of the old hand-press, and the troubles of the hand-pressman who tried to reconcile these incompatibles. With good sense and kindly feeling they refrained from refinements in design that they would have liked; they really tried to abridge useless labor by the pressman who printed the blocks.

Measurement in 12-point ems

CAPITALS . .	18⅔
SMALL CAPITALS	13
Lower-case . .	14⅔
1 2 3 4 5 6 7 8 9 0	

12-point. A. T. F. Co.

SCOTCH-ROMAN

THIS is the face and the size of the type selected by Messrs. Charles Scribner's Sons for their Kensington edition (octavo) of Thackeray's Novels, Poems, and other work, in thirty-two volumes. It was also used by them for Miss Hapgood's translation of the Novels and Stories of Iván Turgénieff in seventeen volumes, in large octavo. The typographical appearance of these limited editions was commended by discerning book reviewers as entirely satisfactory and as a wise return to the simplicity of early nineteenth-century printing. Of this size we have two pairs of cases for roman, and roman and italic matrices for linotype machines.

Measurement in 12-point ems	
CAPITALS	20½
SMALL CAPITALS	14
Lower-case	12½
ITALIC CAPS	21⅛
Italic lower-case	12¾
123456789 *234567890*	

12-point. Farmer

Books are not made for show.

BOOKS are written to be read and read easily, without discomfort or annoyance. The conditions of printing that favor easy reading are plain types, clear print, and freedom from surprises. Any peculiarity in the letters or in their arrangement that turns aside the reader from following the written thought is a surprise and an annoyance. It was not for a study of the caprices of a designer of letters, or of the ingenuity of the compositor who has rearranged types by new or old methods, that the book was bought. The reader reads for information or for amusement, but not for the study of typographical eccentricities. ¶ Of this size we have two pairs of cases for roman, and roman and italic matrices for linotype machines.

Measurement in 12-point ems	
CAPITALS	14¾
SMALL CAPITALS	10
Lower-case	10
ITALIC CAPS	16¾
Italic lower-case	11
1234567890 *1234567890*	

10-point. Farmer

SCOTCH-ROMAN

Old-style goes out of use.

DURING the latter part of the eighteenth century indications appeared of weariness with the old-style type that had been in fashion for about two hundred years. It was tolerated and accepted when from the foundries of Caslon or Baskerville, but old-style was no longer admired as the model of good form. There was a demand for change. Bodoni of Italy, discarding old rules and traditions, began to design types on a new plan. Didot of Paris made similar experiments on lines that were entirely his own. Joseph Jackson, an apprentice of the first Caslon, was planning a new face of type of huge size for the Macklin Bible in seven volumes of large folio, and the leading printer of London said when it was published, that the Jackson type was "a pattern of the most perfect symmetry to which the art had arrived." Robert Thorne of London was also devising his fat-face, which had admirers for many years. Joseph and Edmund Fry of Bristol, William Martin, the successor to Baskerville, and Thomas Cottrell, an apprentice of Caslon, were breaking away from staled models, and struggling, each in his own mode, to put more breadth to letters and more readability to print. All the experimenters avoided thinness, stiff curves, and the general angularity of the old-style. *Of this size we have three pairs and one job case for roman, and one job case for italic.*

Measurement in 12-pt. ems

CAPITALS	101_3
SMALL CAPITALS	8
Lower-case	73_4
ITALIC CAPITALS	11
Italic lower-case	73_4
1234567890 *1234567890*	

6-point. Farmer

About the long f.

SCOTCH type-founders soon joined the seekers for change, and this Scotch-Roman, as it is now called, was a contribution to novelty made for and first used by the Ballantyne Printing House of Edinburgh, in the first decade of the nineteenth century. Its most striking peculiarity to the inexpert is the greater breadth and openness of the letters without appearance of undue obesity. It has no eccentricity save the almost unnoticeable flat top to the lower-case t. The merit of this new face was undeniable. There was a clearness and roundness about every character not shown by any founder who adhered to the old-style traditions. The new style had to run the gauntlet of prejudice. There were publishers and readers who regarded the long ſ, the connected ſt, and other conjoined letters that had been preserved for centuries, as indispensable attachments to type. Especially sacred was the very tall ſ. An English bishop declined to accept the reprinted copies of an edition of a book in request he had ordered from a London printer who, following the new custom, had used *the short s only. He said it was not correct without the long ſ.* ¶ *Of this face we have one pair and one job case for roman, and one job case for italic.*

Measurement in 12-pt. ems

CAPITALS	131_3
SMALL CAPITALS	91_4
Lower-case	83_4
ITALIC CAPS	132_3
Italic lower-case	81_4
1234567890 *1234567890*	

8-point. Farmer

SCOTCH-ROMAN

A FAULT OF ENGLISH PRINTING about the close of the eighteenth century was the grayness of the ink and the feebleness of the print. Instead of using blacker ink and finer paper, which would compel increased expense, or of making ready the forms of type with more care, the remedy for feeble printing was sought in a type of blacker face. It was then believed that a broad-faced letter, that might hold and transfer to paper a larger supply of ink, would effectually prevent the fault. To meet this demand, Robert Thorne, the type-founder of London, in 1803 gave up his work on an admirable series of old-style type just cut by him, and not much, if any, inferior to the types of the first Caslon, and introduced instead an exaggeration of the over-widened thick strokes of the Didot type. Though condemned by the best printers of the time, this fat-faced type, as it is now phrased, was much admired by the public and was freely *used in books.* ¶ *Of this font we have one case, one capital case, and one sort case for roman, and one job case for italic.*

Measurement in 12-point ems

CAPITALS . . .	24½
Lower-case	15¼
ITALIC CAPS	27
Italic lower-case .	16
1234567890*1234567890*	

14-point. Farmer

SCOTCH-ROMAN

OUT OF VOGUE In 1845 the Scotch Roman was put aside

Capitals 49½ Lower-case 30¾
30-point. Farmer. One job case

OMAR KHAYYÁM

THE VARIORUM and Definitive Edition of the Poetical and Prose Writings of EDWARD FITZGERALD, including a complete Bibliography and Interesting Personal and Literary Notes. Collected and arranged by GEORGE BENTHAM, with an Introduction by EDMUND GOSSE, in seven volumes, super royal octavo. *Composed and printed at the De Vinne Press, and published by Doubleday, Page & Co. of New York, in the year 1902.* ¶*Of this size we have one pair of cases for roman, as well as roman and italic matrices for linotype machines.*

Measurement in 12-pt. ems

CAPITALS . .	16¼
SMALL CAPITALS .	10²⅜
Lower-case . .	10½
ITALIC CAPS	16¾
Italic lower-case	11

12345678 *234567890*

11-point. Farmer

RUBÁIYÁT

THIS EDITION of Fitzgerald, composed with several sizes of Scotch-Roman, with proper accents and accompanying italic, *met with marked favor for its typography.*

Capitals 31⅛ Lower-case 19⅛
18-point. Farmer. One job case

The Text Types of the De Vinne Press

SCOTCH-ROMAN

PRINTING

Capitals 62

36-point. Farmer

is very much
indebted to

Lower-case $25\frac{1}{3}$

24-point. Farmer

SCOTLAND

Capitals 82

48-point. Farmer

for the exact work
of many of its able

24-point. Farmer

DESIGNERS AND PUNCH-CUTTERS

Capitals $41\frac{1}{3}$

24-point. Farmer

NEW CASLON

Inland Type Foundry

ASLON Type of the Old Shape, but of a New Cut and of much Bolder Face, recently has been provided in a series of Capitals and Lower-case for five sizes from 6- to 18-point

Capitals $32\frac{3}{4}$ 18-point Small Font Lower-case $21\frac{1}{3}$

Fourteen-point of the New Caslon has an unusual breadth of stem or thick stroke. In presswork with red or colored ink it will show the lighter color in a more pleasing manner than is possible from any of the light-faced Roman types.

Capitals $25\frac{3}{4}$ 14-point Small Font Lower-case $16\frac{1}{2}$

Peculiarities of Caslon Style

The peculiarities of the old Caslon style, as shown on pages 179 to 191, may need a little explanation. Note the breadth of the thick strokes of each letter and their protraction before they change to a hair-line or connect with another stem, as may be plainly seen in the arch of the m and n, and the curve of the c, e, and o. The hair-lines are firmer, although shorter, than in modern-cut, and the serifs at the foot are shorter and stronger, but seldom bracketed; the serifs at the top, as in the l, d, p, h, are angled and strongly bracketed.

Capitals $21\frac{1}{2}$ 12-point Lower-case $13\frac{1}{2}$

NEW CASLON

Inland Type Foundry

Peculiarities of Modern-face

The defects of the Old Caslon style are: too long a beak to the f and j; unnecessary narrowness in the s and a, and in some capitals; too great width of the C, O, and V. But these are trifles. In general effect the Caslon is bold but not black, clear and open but not weak nor delicate. It was made to be read and to withstand wear. Variations in style may be detected in a comparison of different sizes of this cut, but it is fairly uniform as to general effect throughout the series. The modern-face is in strong contrast to the Caslon style. The stems are sometimes relatively thicker, *but in all curved lines are shorter. The serifs are much longer; in many of the capitals they are strongly, but feebly, connected and are sharper.*

Capitals $18\frac{1}{3}$ — 10-point — Lower-case $11\frac{3}{4}$

Italic capitals $16\frac{1}{2}$ — Italic lower-case $10\frac{1}{3}$

Space Occupied by Type

One pound of metal type, as packed and sold by type-founders, covers a space of about three and six tenths square inches. To find the weight of one page of type composed in high spaces, divide its number of square inches by the figures 3.6. To find the weight of a font for a given number of pages, provision must be made for a large surplus. The proportion of this surplus is variable. For a small font, the type-founder's rule is to add one half to the computed weight of the composed types. For a font of two thousand pounds or more, this surplus need not be relatively as great; an addition of one fourth to the weight of the composed matter may be enough. All calculations of this kind are but guesses. No printer or type-founder can exactly foresee how unequally copy yet to be written will exhaust sorts. For all work that has to be done in haste, for newspapers and magazines that have to keep in type postponed articles or alternated advertisements, a font of twice or thrice the weight of the composed matter will not be enough. On newspapers it was customary to allow three, six, and sometimes ten days' supply of type to each compositor. Quadrats are the sorts most frequently deficient in the ordinary font when it is applied to general bookwork. Next in liability to excessive demand are figures, which are soon exhausted by a series of tables. Every large book or newspaper office doubles, and sometimes quadruples, the amount apportioned to some characters of the scheme.

Capitals 14 — 8-point — Lower-case 9

CLASSIC

A SUPERFICIAL READER may think that we have already enough of Old-style faces in printing type. This is a hasty judgment. The uneasy feeling that continually demands something entirely different has induced the making of this new face, which has recently appeared in Germany, and is there known as Römische, in some foundries as Renaissance, and in the United States as Classic. It is the outcome of the never-ending attempt to get as many letters in a line as is possible with readability and without undue thickening of the stems of the type. There seems to be no other face of type in which these contrary conditions are more completely united. It is readable, but not too bold. Round letters are almost as tall as those of the Cadmus face, but the capitals have more distinction. Each letter is compressed, but a satisfactory amount of white space has been left between interior lines. Serifs are short, hairlines are firm, and the new face promises a durable letter. This Classic face was first used by the De Vinne Press for the printing in Greek and Roman of an edition of THEOCRITUS, BION, and MOSCHUS for the Bibliophile Society of Boston.

Measurement in 12-point ems	
CAPITALS . .	$19\frac{1}{3}$
Lower-case . . .	$12\frac{1}{3}$
ITALIC CAPS.	$18\frac{2}{3}$
Italic lower-case	$12\frac{2}{3}$
12345678 *34567890*	
ÄÉÖÜÇáàäéèìóöúüç	
ÄÉÖÜÇ áàéèìóöúüç	

This face on 12-point body is frequently selected in preference to Caslon Old-style on 14-point body as more compressed but equally readable. ¶ *Of this font we have one job case for roman and one job case for italic, and matrices for the linotype machines.*

12-point. Genzsch & Heyse

The Text Types of the DeVinne Press

CLASSIC

NOVELTIES have to be considered by the publisher who wants to make a new book attractive. There are new fashions in paper and binding, new methods of engraving, new processes for printing in black and colors, new arrangements of pages, and new styles of printing types. The types that fill the page and receive closest scrutiny seem to be of most importance. This is the publisher's reasoning; if the new book can be printed in a face of letter not used by any rival, its pages should be invested with a charm that will command respectful attention.

This survey of possibilities with types invites to dangerous ground full of pitfalls. Pleasing types are not always proper types. A book on an ecclesiastical or medieval subject may be wisely set in an acceptable form of black-letter, an early Italian book in italic, the plays and poems of the Puritan century in an imitation of the types and styles of its time, but at or about a certain point not easily defined tolerance stops. The black-letter must be of a face sanctioned by steady usage; modern variations admirably designed are disliked by book-lovers. Readers and reviewers are critical. Types of old time, attractive enough in books of that time, are not so attractive in modern books on modern subjects. The ordinary reader who is also a book-buyer has the belief that the dress of the book, as of the man, should be the dress of to-day, and not of the fifteenth or seventeenth century.

Measurement in 12-point ems

CAPITALS . . .	14¾
Lower-case . . .	10
ITALIC CAPS . .	14
Italic lower-case .	9½

1234567890 *1234567890*

ÄÈÖÜÇ áàäéèêîìóòôúùûüç

ÄÈÖÜÇáàäéèêëîìïóôöùûüç

Nor does tolerance stop at the revival of old fashions. Ornamental or fantastic forms of letter that convey the peculiar notions of the writer are barred out of book texts. Even the autographic lettering of an artist like William Blake, admired by his disciples, is unacceptable to the book-buyer. Pleasing it may be on one page of a magazine, but it will make unsalable the book filled with it. To be acceptable the text of a modern book must be easily readable. Like coins of money, book letter must be identified at first glance. Serious variations in shape are resented as attempts on the part of the designer to obtrude his own conceits more than to make plain the subject-matter. Want of individuality in lettering may be regretted, but features of uniformity disliked by the artist are the ones that make print attractive to the buyer. ¶ *Of this font we have one job case for roman and one job case for italic. We have matrices for this face on the linotype machines.*

10-point body (9-point face). Genzsch & Heyse

The Text Types of the DeVinne Press

CLASSIC ANTIQUE

Genzsch & Heyse

WHEN paper and vellum were scarce there was need of economy in their use, but there is no excuse now for a needless huddling together of types. The book-buyer of to-day does not accept as artistic the compact treatment in a modern book. He may call it penuriousness—the saving of paper and presswork to the damage of eyesight. Yet the attempt to make a book inviting with plenty of white space between single letters of lines of display, between the lines of a paragraph, and, worse than all, "the rivulet of type in a meadow of margin," is a swing of the pendulum too far on the other side. The buyer of a book wants its print more than its paper, but he wants its print readably apportioned upon the paper.

To make print attractive the eye of a reader must be diverted and relieved from the dreary monotony of a solid composition of types always and everywhere the same. White space at the ends of lines of poetry, between verses of the Bible, between paragraphs and chapters, and full-blanks or half-blanks—all those are great helps to easy reading, ready reference, and a better understanding of the subject-matter. Early printers undervalued these aids. How the modern school-boy would rebel over a text-book at the welding together in solid, unbroken lines of the declensions and conjugations of words! ¶ *Of this face we have one job case for roman and one job case for italic.*

Measurement in 12-pt. ems

CAPITALS	$9\frac{1}{4}$
Lower-case	$6\frac{2}{3}$
ITALIC CAPITALS . . .	$9\frac{1}{4}$
Italic lower-case	$6\frac{2}{3}$
1234567890	*1234567890*
ÄÊÊÊÖÜÇ	áàâäéèêëîïîïòôöúùûüç
ÄÊÊÊÖÜÇ	*áàâäéèêëîïîïòôöúùûü*

6-point

TYPES should be made for readers. The punch-cutter's hair-line that stops just before invisibility is kept indistinct by the pressman who scantily inks with a hard roller, and then with the feeblest impression impresses types against an inelastic surface on dry and hard calendered paper. This weak and misty style of printing, admired by some printers and publishers, is disliked by all who believe that types should be made for the needs of the reader more than for an exhibition of the skill of the pressman or type-founder. ¶ *We have one job case for roman and one job case for italic, and matrices for linotype composition.*

Capitals $12\frac{3}{4}$	8-point	Lower-case $8\frac{3}{4}$
Italic capitals $12\frac{3}{4}$		Italic lower-case $9\frac{1}{4}$

DISTINCTNESS is always of the greatest importance. The rights of readers deserve more consideration. The rules that editors and men of business apply to writing should be applied to book-types. The handwriting that cannot easily be read, even if its individual letters have been most daintily and scientifically formed by a master of penmanship, with the sharpest of hair-lines and the greatest profusion of flourishes, is quite as intolerable as that which is slovenly and illegible. No printer desires it for his copy; no merchant tolerates it in his account books; no one wants it in his correspondence. ¶ *Of this face we have one job case for roman and one job case for italic.*

Capitals $16\frac{1}{2}$	10-point body (10-point face)	Lower-case 11
Italic capitals 16		Italic lower-case 11

CUSHING

From American Type Founders Co.

THIS CUSHING TYPE illustrates fairly one of many attempts to improve the readability of printing, which began with the abolishment of the RAGGED HAIR-LINE that has been so damaging to the legibility of type. The dazzling effect produced by this hair-line on page 137 of the French Face of Didot may also be seen in other forms of fat-faced letter, in the planning of which designers have thought it meritorious to enforce the strongest possible contrast between thick and thin strokes. ¶ *Of this face we have one pair of cases for roman and one job case for italic. No diphthongs.*

Measurement in 12-pt. ems	
CAPITALS	$10\frac{1}{2}$
SMALL CAPITALS	$7\frac{3}{4}$
Lower-case	$7\frac{1}{2}$
ITALIC CAPITALS	$9\frac{3}{4}$
Italic lower-case	$6\frac{1}{2}$

6-point

THIS STYLE HAS BEEN USED for the composition of pages in advertising pamphlets, as well as for extracts, mottos, and similar matter IN STANDARD BOOKS. In mercantile printing its small capitals are of service for the presentation of names that have to be set in column form. ¶ *Of this face we have one pair of cases for roman and one job case for italic. No diphthongs.*

Measurement in 12-pt. ems	
CAPITALS	$12\frac{1}{2}$
SMALL CAPITALS	9
Lower-case	$8\frac{1}{2}$
ITALIC CAPITALS	$11\frac{1}{2}$
Italic lower-case	$7\frac{1}{2}$

8-point

CUSHING CAPITALS ON 15-POINT

We have no lower-case of this font.

ANOTHER USEFUL SERVICE rendered by the Cushing will be found in the durability of lines that are put in exposed position, as in the running title of books and in the legend lines under illustrations. In these places, Cushing will continue to give legible impressions after long service where ordinary roman capitals would soon be worn out. ¶ *Of this size we have two pairs of cases for roman and one job case for italic. No diphthongs.*

Measurement in 12-pt. ems	
CAPITALS	15
SMALL CAPITALS	$10\frac{1}{2}$
Lower-case.	$9\frac{1}{2}$
ITALIC CAPS.	$13\frac{1}{2}$
Italic lower-case	9

10-point

CUSHING produces the effect of monotony. Every line in every type is visible, but if there had been a thicker stroke in each type the letter would be more pleasing. ¶ Of this face we have one pair of cases for roman. No italic or diphthongs.

Measurement in 12-pt. ems	
CAPITALS	18
SMALL CAPS	$12\frac{1}{2}$
Lower-case	12

12-point

The Text Types of the De Vinne Press

LOUIS XV

(French Antique)

FIFTY YEARS AGO ALL BOOKS AND NEWSPAPERS AND MUCH JOB WORK WERE printed on damp paper, and the process of wetting it down compelled extra labor. After printing the paper was dried on loft poles and its indents flattened out by a hydraulic press. When calendering machines were used job printers discovered that the labor of wetting down could be safely omitted for paper that had been previously smoothed by cold or hot pressure. The next improved process was the substitution of a hard card board impression surface in place of the elastic, woolen or india rubber blanket which indented the paper. These improvements were helpful enough, for the neat printing of types, but when photo-engraving was fairly established, a printing paper smooth as polished glass or plated metal was needed. This smoothness enabled the pressman to show hair-lines with all the delicacy desired by the engraver. It also enabled the pressman to print the surface only of a type or cut without an over-lapping of impression on the side of the hair-line. Improvement of the presswork of engravings proved a serious damage to the types of letters, for a strict surface impression made the letters appear thinner and feebler than had been intended by the designer. Ever since the proper appearance of type has been sacrificed for the improvement of engraved pictures.

On dry paper the sharp hair-line and narrowed thick stroke were unavoidably made not so distinct as they had been when printed upon dampened paper. The French printers who had refined and sharpened hair-line for many years, were the first to try a new experiment in making small types more readable. They could not or would not give up the dry paper process, but they did thicken the lines of type without making them muddy or indistinct. This light-face of antique was made about thirty years ago to the order of the publisher Quantin. The experiment was successful. Type of this 5-point body was more readable than a 6- or 7-point of roman face.

Capitals 9 — 5-point of Turlot — Lower-case 7

BODY 6 OF THIS FRENCH FACE, IN CAPITAL LETTERS ONLY, HAS BEEN USED WITH THE APPROVAL OF LITERARY CRITICS AS A TEXT TYPE TO THE ENTIRE NEGLECT OF LOWER-CASE SORTS. THIS METHOD WAS NOT ENTIRELY NEW. IN THE YEAR 1791 BODONI OF PARMA PRINTED AN EDITION OF "ANACREON" IN CAPITAL LETTERS ONLY, AND IT WAS MUCH ADMIRED BY BIBLIOPHILES.

Capitals $10\frac{1}{2}$ — 6-point of Turlot

A STUDENT OF THIS BOOK, AND OF ALL PLEASING BOOKS PRINTED IN CAPITALS, SHOULD NOTE THAT THE PRINTER SEPARATES THESE LINES OF CAPITALS WITH WIDE BLANKS WHICH ARE REALLY NECESSARY TO GIVE PROPER LEGIBILITY TO THE PRINT. THE HUDDLING OF LINES OF CAPITAL LETTERS AS APPROVED BY WILLIAM MORRIS AND OTHER AMATEURS IS NOT RECOMMENDED.

Capitals 12 — 7-point of Turlot

THE DE VINNE PRESS HAS PRINTED THE DESCRIPTIVE TEXT OF ROBERT HOE'S "EXAMPLES OF BOOKBINDING" IN TWO VOLUMES LARGE QUARTO, ENTIRELY IN THE CAPITALS OF THIS BODY. CAPITAL LETTERS ONLY, BUT OF THE ELZEVIR STYLE, WERE ALSO USED BY MESSRS. DODD, MEAD & CO. IN 1886, FOR AN EDITION OF "THE BLESSED DAMOZEL" OF ROSSETTI, WITH ILLUSTRATIONS BY KENYON COX.

Capitals $13\frac{1}{2}$ — 8-point of Turlot

ENGRAVERS' HAIR-LINE No. 644

THERE IS A GENERAL BELIEF THAT TYPES are made to be read, and to be read without discomfort. This face seems to have been cut to demonstrate the skill of the punch-cutter, who has done his work admirably and thoroughly. Capitals, Small Capitals, Lower-case and Figures are symmetrical and harmonious in all combinations. It was once largely used for the legend or descriptive lines on the tissue paper that faced full-page cuts, but is now out of favor. Never select it for Programmes, or any form of Ceremonial Printing that must be read by artificial light. HAVE RESPECT FOR THE EYESIGHT OF PEOPLE WHO USE SPECTACLES 1234567890.

10-point

Capitals $14\frac{1}{3}$ **Small capitals $9\frac{1}{2}$** **Lower-case $9\frac{1}{2}$**

FRENCH OLD-STYLE

Turlot

FRENCH OLD-STYLE of modern design shows thinner and sharper lines than the English and American Modernized Old-Styles. Its general effect is that of unusual lightness and delicacy, with peculiar features of quaintness. Its Italic Capitals fit close and combine neatly, showing few awkward gaps when angular lines meet with vertical lines. The Italic lower-case of this French No. 11 face is unusually condensed, with some peculiarities that are pleasing to many readers. The font is small and can be selected to most advantage for mottoes and quotations from French translations. ¶ *Of this face we have one pair of cases for roman and one job case for italic.*

CAPITALS . . .	$18\frac{2}{3}$
SMALL CAPITALS . .	13
Lower-case	$11\frac{1}{2}$
ITALIC CAPITALS .	$18\frac{1}{2}$
Italic lower-case . . .	11

1234567890 *1234567890*

É È Ê Ç é è ê ç à â é è î ô ù û ç

É È Ê Ç à â ë è ê ï ô ù û ü ç ñ

Body 11

CELTIC OF CAPITALS ONLY

From foundries of Farmer and A. T. F. Co.

A SIZE AND STYLE OF CAPITAL MUCH LIKED FOR ITS ROUNDNESS AND CLEARNESS; IS OFTEN PREFERRED TO THE SMALL CAPITALS OF ROMAN, AND EVEN TO THE LIGHTER FACES OF ANTIQUE AND GOTHIC, FOR LISTS OF NAMES IN COLUMNS OF JOB COMPOSITION

Capitals $11\frac{3}{4}$ 6-point, old body, No. 2

A PLEASING LETTER FOR MODEST SUBHEADINGS THAT HAVE ABUNDANT RELIEF OF WHITE SPACE ALSO FOR TITLES ON THE BACKS OF BOOKS.

Capitals $15\frac{1}{2}$ 7-point, old body

THIS FONT OF CELTIC IS PROVIDED WITH BADLY MATED SMALL CAPITALS ON THE SAME BODY. THE TWO FORMS CAN BE USED TOGETHER OR APART, AS IS SHOWN IN THIS SENTENCE.

Capitals 19 8-point, old body Small capitals $12\frac{1}{4}$

THIS FONT ALSO HAS ITS MATE IN A SERIES OF SMALL CAPITALS THAT INCREASES ITS USEFULNESS. THESE SMALL CAPITALS ARE VERY CLEAR, AND IN SOME JOBS ARE BETTER THAN ROMAN.

Capitals $22\frac{3}{4}$ 10-point, old body Small capitals 17

SOMETIMES THIS IS SELECTED

Capitals $28\frac{1}{2}$ 12-point, old body

FOR TITLE-PAGE TYPE

Capitals 38 18-point, old body

CELTIC No. 642

CELTIC IS A FORM OF EXPANDED TYPE

In which the thin stroke has been made of visible thickness to give it greater clearness. It has some peculiarities that make exact classification difficult, for it is as near akin to antique as it is to roman. ¶ Of this font we have two job cases for roman and one sort case for capitals. No small capitals, no italic.

Capitals 14 — 6-point, old body. Bruce — Lower-case $10\frac{1}{2}$

ITS GREATER BREADTH AND FIRMNESS

of line make it a plain and readable letter, useful for running titles in pamphlets and for all short lines of display, but it is now somewhat neglected by advertisers for new styles that are really inferior in design and in general effect. ¶ Of this font we have one job case only. No small capitals, no italic.

Capitals $17\frac{1}{2}$ — 8-point, old body. Bruce — Lower-case $12\frac{3}{4}$

THIS SIZE OF BREVIER CELTIC

is a bit lighter in face than the one of same body from the Bruce Foundry, and modeled with equal care. It may be used with good effect for mottos or extracts requiring a distinct shape of letter that is not very black and bold. ¶ Of this face and body we have one job case only. No small capitals, no italic.

Capitals 17 — 8-point, old body. Farmer — Lower-case $12\frac{1}{4}$

FIGURES AND DOUBLE LETTERS

are furnished to all the fonts with lower-case, but none have accents. Celtic is frequently selected by buyers of printing who want a bold and broad face of type that will withstand the hard usage of printing a long edition on a cylinder machine. ¶ Of this font we have one job case. No small capitals, no italic.

Capitals 22 — 10-point, old body. Bruce — Lower-case $14\frac{1}{2}$

CELTIC

THESE CAPITAL LETTERS

May be used in the combinations of composition with another form of Celtic that has no lower-case, and that is frequently preferred by advertisers to roman letter. Figures are large, of full height and width, and mate well with the capitals. ¶ Of this font we have one job case only. No small capitals, no italic.

Capitals 243/4 12-point, old body, No. 642. Bruce Lower-case 17

ITS LOWER-CASE

In larger sizes not so pleasing

Capitals 36 18-point, old body, No. 642. Bruce Lower-case 24

HAS BOLDER FACE

Capitals 443/4 18-point, old body. A. T. F. Co. No lower-case

READILY READ

Capitals 56 24-point, old body. A. T. F. Co. No lower-case

SIMPLICITY

Capitals 661/4 28-point, old body. A. T. F. Co. No lower-case

IN LINE

Capitals 983/4 40-point, old body. A. T. F. Co. No lower-case

CELTIC OF CAPITALS ONLY

From American Type Founders Co.

MUCH TOO THIN

Capitals 50 — 24-point, old body

FOR A TITLE

Capitals 63¼ — 28-point, old body

CELTIC SHADED

CELTIC TYPE

Capitals 22 — 28-point, old body

ENGRAVERS' ROMAN

American Type Founders Co.

THIS WIDE FACE OF ROMAN CAPITALS IS OF GOOD FORM AND MAY BE USED WITH REGULAR ROMAN CAPITALS OR TWO-LINE LETTER

Capitals 19 — 8-point

TYPEWRITER

Farmer

Is intended to delude the reader of a printed Circular to the belief that each letter was really thumped out on the typewriting machine, and not printed from composed types on the printing-press. All the letters, capitals and lower-case, are cast on the same width of body. The lower-case l is as wide as the M.

Capitals 15 — 12-point — Lower-case 15

The Text Types of the De Vinne Press

ENGRAVERS' ROMAN

From the American Type Founders Co.

Has three distinct sizes of Capital Letters, made to line one with another, but all are cast on 6-point body. Each size can be used independently, or any two sizes can be connected as capitals and small capitals. All the sizes have figures.

1 IS ALMOST MICROSCOPIC IN ITS SMALLNESS. IT IS NECESSARILY FRAIL, IS NOT EASILY READ, AND SHOULD BE SELECTED WITH DISCRETION — $8\frac{1}{2}$ ems

2 THIS NO. 2 SIZE IS WIDER AND MORE READABLE, BUT SMALLER THAN OLDER STYLES OF EXPANDED — $11\frac{1}{2}$ ems

3 IS OF ABOUT SAME HEIGHT AS THE PEARL EXPANDED OF BRUCE, BUT NOT SO WIDE — $14\frac{1}{2}$ ems

THESE SIZES OF SMALL ROMAN CAPITALS ARE CAREFUL IMITATIONS OF THE FORMS MADE BY ENGRAVERS ON COPPER FOR CARD TICKETS AND INVITATIONS TO MEETINGS OF CEREMONY. ALTHOUGH OF GRACEFUL SHAPE, DO NOT SELECT THIS STYLE FOR BOOK OR MERCANTILE WORK, FOR WHICH HAIR-LINE GOTHIC, CELTIC, CUSHING OR SMALL ROMAN CAPITALS SHOULD BE PREFERRED. IT IS A JOB, NOT A BOOK LETTER. IT NEEDS WIDE LEADING AND WIDE SPACING ALWAYS, AND OFTEN THIN CARD-BOARD BETWEEN LETTERS IN THE SAME WORD THAT ARE TOO CLOSE. ITS MERIT IS DAMAGED WHEN THE TYPES ARE HUDDLED.

1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0

Nos. 1, 2, 3, in combination

Engravers' Roman is not a pleasing selection for a line in Book Work or Commercial Job Work. It may be used, if requested, for a Visiting or Professional Card, but never for an ordinary Business Card or for a Bill- or Note-head or Mercantile Circular or Advertisement. Its value as a good type for occasions of ceremony is seriously degraded when it is mixed in composition with large coarse types.

OTHER ROMAN FACES, CONDENSED AND EXPANDED

ABOUT TWO HUNDRED AND THREE SIZES OF PLAIN Roman book types, many of which are in full series of distinct face, as shown in these specimens, should be enough to please tastes that require special consideration. To most buyers and readers they are more than enough, for they often confuse selection.

Yet they do not seem to be enough for all kinds of printing. There is continued demand for Roman types that are bolder or lighter, broader or thinner, elongated or obese and squatty. To meet these demands we provide Title or Fat-face, Condensed and Extra Condensed Skeleton, and Expanded, of which specimens are submitted on the following pages under many arbitrary and misleading names. For some of these faces a mated Italic has been provided.

ITALIC, the mate of Roman, is often selected for paragraphs and sometimes for short prefaces in books, as well as for the full-page letter circulars of merchants. We have many forms and styles. Use plainer styles for books.

CONDENSED ROMAN is a neglected letter in larger sizes. It gives good service in jobs that need some display but in a face that need not be overbold, black, and coarse. Its smaller sizes are needed in table matter, music, labels, and advertisements. The lower-case of this style is more effective than capitals only.

EXPANDED ROMANS are rarely needed in book work, but are of use in open displayed composition. The *Celtics* offer pleasing change from Roman. Engravers' Roman of small sizes is most needed in ceremonial printing. It needs wide leading and often hair-spacing between its too close letters. Do not use it in book work when plain capitals of good form can be had.

Other Roman Faces Condensed and Expanded

Romans, Condensed and Expanded

OLD-STYLE CONDENSED

With Lower-case

OLD WINE POURED IN NEW BOTTLES
Condemned by Scripture as against Settled Usage

Capitals 16½ 10-point, old body. Farmer Lower-case 13¾

OLD FACES OF TYPE IN NEW SHAPES
of Condensed and Expanded are also violations

Capitals 20 12-point, old body. Farmer Lower-case 15½

TITLE-PAGES
Condensed Type

Capitals 59 48-point, old body. Conner Lower-case 41

(There is a smaller face on same body; see p. 258)

STATELY AND COMMANDING
Characters in Large but not in Small Letters

Capitals 21¼ 18-point, old body. Conner Lower-case 17½

CONDENSED 1905 FIGURES
Do not mate rightly with the Capitals

Capitals 25½ 16-point, old body. Farmer Lower-case 19½

Types of the De Vinne Press

OLD-STYLE CONDENSED

With Lower-case

GOOD IN OPEN DISPLAY

But not in a solid composition

Capitals 29½ 20-point, old body. Farmer Lower-case 23½

SERVICEABLE

For Display in a Title-page

Capitals 35½ 24-point, old body. Farmer Lower-case 27

THIN STROKES

Cut too sharp

Capitals 55 48-point, old body. Conner Lower-case 38

(There is a larger face on same body; see p. 257)

THICK STROKES

Lack Needed Strength

Capitals 44⅔ 36-point, old body. Farmer Lower-case 31

Romans, Condensed and Expanded

CONDENSED

AN EARLY FORM OF CONDENSED ROMAN

Note thickness of its stems and thinness of its lower-case

Capitals 17 12-point No. 162. Bruce Lower-case $11\frac{1}{2}$

A NEWER AND MORE PLEASING FORM

Capitals not so wide, but its lower-case wider than 162

Capitals $16\frac{1}{4}$ 12-point No. 164. Bruce Lower-case 13

The capitals of this size of service for
DISPLAY LINES IN THE TITLE-PAGE
Lower-case is useful in Circulars

Capitals $22\frac{1}{4}$ 18-point No. 164. Bruce Lower-case $16\frac{2}{3}$

The ordinary Roman Type
CAST UPON THE 22-POINT BODY
Is spaced with difficulty

Capitals $25\frac{1}{2}$ 22-point No. 164. Bruce Lower-case 20

When Composition is
IN A NARROWED MEASURE
Bad divisions frequent

Capitals $31\frac{2}{3}$ 24-point No. 164. Bruce Lower-case $24\frac{2}{3}$

Types of the DeVinne Press

CONDENSED

This Lower-case IS JUST AS DISTINCT as in types of Regulation Width

Capitals 41½ 36-point No. 164, old body. Bruce Lower-case 29

Fit for all TITLE-PAGES in Capitals or Lower-case

Capitals 60 48-point No. 164, old body. Bruce Lower-case 42½

Romans, Condensed and Expanded

ROMAN CONDENSED

AN INTERMEDIATE HEIGHT
TWO-LINE INITIAL

Capitals 27 18-point No. 2 No lower-case

WIDER & BOLDER
THAN ON PAGE 96

Capitals 42 36-point No. 3 No lower-case

ROMAN EXTRA CONDENSED

THIS TYPE IS NOW OUT OF FASHION

Capitals $20\frac{2}{3}$ 24-point, old body No lower-case

CENTURY EXPANDED
A. T. F. CO.

TITLES

For Books or Pamphlets are most readable and satisfactory when every line in every letter is distinctly perceived. For smaller sizes see pp. 112–113.

Capitals $109\frac{1}{2}$ 72-point

Types of the DeVinne Press

NORMAN

Farmer

Many Faces on Few Bodies

IT IS NOT PROBABLE THAT A MORE USEFUL
OR MORE GRACEFUL SHAPE OF LETTER CAN BE DEVISED THAN
THAT OF ORDINARY ROMAN TYPE USED IN BOOKS AND
NEWSPAPERS, BUT ADVERTISERS SAY THAT ROMAN
DOES NOT PROPERLY EXPRESS WRITTEN WORDS
IN ALL KINDS OF PRINTED WORK

Capitals 15 10-point, old body Small capitals $12\frac{1}{2}$

TO BUYERS OF PRINTING
WHO OBJECT TO ROMAN LETTER AS TOO
PLAIN AND COMMONPLACE, NORMAN
SHOULD BE RATED AS SUFFICIENTLY LIGHT.
IT WILL BEAR JUDICIOUS SPACING
OF LETTERS ONLY IN OPEN COMPOSITION

Capitals 24 16-point, old body Small capitals $18\frac{1}{2}$

1234567890 1234567890 1234567890

1 2 3 4 5 6 7 8 9 0

NORMAN

Farmer

IT SHOWS AT ITS BEST
WHEN ALL SIZES
CAN BE USED TOGETHER.
NEVER SELECT IT IN
ANY SOLID COMPOSITION

Capitals 36 3/4 — 24-point, old body — Small capitals 29 3/4

THIS NORMAN
TYPE OFFERS SEVEN
FACES ON BUT 4 BODIES

Capitals 43 1/2 — 36-point, old body — Small capitals 36 1/2

1234567890

Types of the DeVinne Press

MONASTIC

Farmer

HAS TEN HAIR-LINE FACES ON FIVE BODIES BETWEEN
12- AND 40-POINT. THINNER BUT NOT SO GRACEFUL AS THE NORMAN TYPE

Capitals 12 12-point, old body Small capitals $10\frac{1}{2}$

A SORRY EXHIBIT OF COMPRESSED AND TORTURED
LETTERS. HOW THEY SUFFER FROM SQUEEZING

Capitals $15\frac{1}{2}$ 18-point, old body Small capitals $12\frac{1}{2}$

USEFUL FOR FILLING PANELS OR WHITE
SPACE WITH WORDS NOT NEEDING BOLDNESS

Capitals $19\frac{1}{2}$ 24-point, old body Small capitals 16

MAY BE USED, WITH DISCRETION
TO MATE WITH THE COMELIER NORMAN

Capitals 23 36-point, old body Small Capitals 19

ITS SWASH LETTERS ARE
NOT REAL IMPROVEMENTS

Capitals $32\frac{3}{4}$ 40-point, old body Small capitals $23\frac{1}{4}$

Romans, Condensed and Expanded

TWO-LINE LIGHT-FACE

Farmer

A LETTER THAT WILL SERVE WELL AS AN INITIAL FOR SMALL BODY TYPES

Capitals $18\frac{1}{2}$ 9-point, old body

THIS FACE NEEDS PLENTY OF BLANK BETWEEN WORDS AND BETWEEN LINES

Capitals $26\frac{3}{4}$ 12-point, old body

DESIGNED BY A MASTER

Capitals $34\frac{1}{2}$ 16-point, old body

NEAT LETTERING

Capitals 41 20-point, old body

ORNAMENTS NO IMPROVEMENT

Capitals 49 24-point, old body

1234567890123456789012345678 90

Note: For similar face with lower-case see pp. 174-178

Types of the De Vinne Press

OLD-STYLE EXTRA CONDENSED

With Lower-case

THIS TYPE IS OF POSSIBLE SERVICE IN JOB-WORK

Offers little advantage in the Composition of Books

Capitals $14\frac{1}{2}$ 18-point No. 1, old body. Farmer Lower-case $12\frac{1}{4}$

SOME OF ITS MUCH-CONDENSED LETTERS

Do not show special features of Old-Style

Capitals 20 24-point No. 1, old body. Farmer Lower-case $16\frac{1}{2}$

AS AN INITIAL FOR SMALL TYPE

It has some usefulness. Has figures

Capitals 23 36-point No. 1, old body. Farmer Lower-case 20

ELONGATION IS EXCESSIVE

Words appear better in two lines

Capitals $27\frac{1}{2}$ 40-point, old body. Farmer Lower-case $22\frac{1}{2}$

Romans, Condensed and Expanded

EXTRA CONDENSED

NOT A GOOD LETTER FOR DISPLAY

In any measure of Ordinary Width

Capitals 23 — 40-point, old body. Farmer — Lower-case $16\frac{1}{2}$

MANY kinds of printing call for types that are extremely thin. Headings to column work in tables of figures, and words that cross all the columns and must be kept in one line, need these pinched letters. It is better to use a thin letter that will prevent the abbreviations that are often misleading in sense and are so made by the use of too many periods and apostrophes. This face of 6-point Condensed has thicker stems than those of the 8-point styles by its side. It will not wear so well under a long and severe impression.

6-point No. 5, old body, A. T. F. Co.

SIDE-NOTES and cut-in notes may need condensed letters of great thinness. When the author permits, a condensed type is to be preferred for cut-in notes to italic that has easily broken kerns, but do not use a thin letter for notes of this kind when the type is not easily readable. In annotated Bibles and Testaments ordinary roman letter is preferred for side-notes. Ordinary roman lower-case is quite as plain; it withstands more wear and does not fill with ink.

8-point No. 603, old body. Bruce

EXTRA condensed capital letters are most useful as initials in columns of very narrow measure. The objection properly made to the obscurity of a long line of thin letters does not apply to the single letter that is easily recognized. Condensed type is also of service in small labels, and the style is tolerated even when letters are obscure.

8-point No. 164, old body. Bruce

EXTRA CONDENSED TYPE may be a useful type in One Line, but it is Not Pleasing when used in Many Lines of Lower-case as the text letter of a paragraph.

Capitals $9\frac{2}{3}$ — 12-point No. 603, old body. Bruce — Lower-case $7\frac{1}{4}$

Of some use in a Short Measure

AS INITIAL IN NARROW COLUMN

Capitals 24 — 48-point, old body. Farmer — Lower-case $18\frac{1}{2}$

Types of the DeVinne Press

ALDINE

From the Bruce Type Foundry

ALDINE is the name given to a compressed and carefully designed form of Title or Fat-faced type which occupies less space in width. It is of more pleasing shape and is almost as distinct as the broader face. Newer Fashions have supplanted it in the belief of some advertisers as a letter of display, but not all the novelties can be accepted as improvements. The smaller sizes continue to be preferred for Subheadings and Side-headings and for the Cut-in Notes of pages in larger roman letter. Aldine has a symmetry and harmony with ordinary roman text type that is not found in the ordinary faces of Gothic and Antique types of display.

NEVER WIDE SPACE LOWER-CASE CHARACTERS
Of any Style without Special Order. Spaces between Letters make the word so treated unsightly. They break the connection of words and make their comprehension difficult to understand

Capitals 12½ 8-point, old body Lower-case 9¼

THE SPACING OF CAPITALS
Is often desirable when there is a Fair Space between the Lines of Display in Open Composition. Do not space them in any kind of Solid or Thin-leaded work

Capitals 16 10-point, old body Lower-case 11¼

A SIDE-HEADING OF LOWER-CASE
Should be preferred for Solid Composition. A long row of Capital Letters is not so neat as Lower-case for this purpose

Capitals 19½ 12-point, old body Lower-case 14½

Romans, Condensed and Expanded

ALDINE

From the Bruce Type Foundry

THE CONNECTING DASH
After a Side-heading is never really needed. An em-quadrat is neater

Capitals $25\frac{1}{2}$ 18-point, old body Lower-case $17\frac{1}{2}$

TWO MEETING LINES
Equal in length may need for one line a little thin spacing

Capitals $30\frac{1}{2}$ 22-point, old body Lower-case 21

ONE LINE SPACED
Wide between letters and another not spaced

Capitals $39\frac{3}{4}$ 28-point, old body Lower-case $27\frac{3}{4}$

Show disregard of UNIFORMITY

Capitals $50\frac{1}{2}$ 36-point, old body Lower-case $36\frac{1}{2}$

THE SUBHEADING IS MORE DISTINCT when it can be set as a Short Line with quadrats at each end that give to it some additional Relief of White Space. The Heading is not improved, but is Made Indistinct, when Spaces are put between Single Letters for the purpose of stretching out the types so that they will meet extreme ends of the measure.

Capitals 10 6-point, old body Lower-case $7\frac{1}{2}$

EXTRA CONDENSED TITLE

EXTRA CONDENSED TYPE can be used occasionally in Music, Labels, Narrow Measures, in the Contracted Headings of Tabular Matter, and in Lines of Words that have to cross Many Columns of Table Figures. Prefer lower-case of plain letter.

10-point No. 5, old body. A. T. F. Co.
Capitals $8\frac{3}{4}$ Lower-case $7\frac{1}{4}$

NEVER SELECT Extra Condensed in the form of CAPITALS for a Line of Display, for the only Reason that you can put Many Letters in one line. Two lines of Smaller Type may be better.

10-point No. 5, old body. A. T. F. Co
Capitals $10\frac{1}{2}$ Lower-case $8\frac{1}{2}$

For other variations of Extra Condensed type of thick lines on the ordinary roman model, see Extra Condensed De Vinne on pages 279 and 280, and Latin Condensed on pages 378 and 379. Extra Condensed letters with thick lines are often muddy in presswork.

Many of these Title types were bought to be used for the side-headings or displayed words in texts of roman type on the old bodies, and they are retained in case for that purpose, as well as for valuable odd sorts that were made to order for special work. But few of them line with roman.

Subheadings of two or more lines in Title type call for discretion. One line in solid work should make the display wanted; two lines should be separated by a lead. Three or more lines, as in a paragraph, are not inviting but forbidding. Reading matter so treated presents a black blotch of huddled and relatively indistinct letters. *Never thin-space any lower-case letter.*

ROMAN CONDENSED

text books
12345689

No capitals 60-point, old body Lower-case 68

EXPANDED No. 180

From the Bruce Type Foundry

TOLERATED IN OBLONG

But not in Octavo Title-pages

Capitals $37\frac{1}{2}$ 12-point, old body Lower-case $23\frac{1}{2}$

EXPANDED TYPES are so made with intent to give more of clearness to each character. The putting of more space between parallel stems in each letter puts in also more relief of white and this helps legibility. Its usual defect is too close fitting. Meeting capital letters often interfere.

Capitals $15\frac{1}{2}$ Lower-case $10\frac{1}{4}$
5-point, old body.

WHEN THE LETTER IS MADE TOO BROAD the strokes of meeting letters crowd one another, and this crowding tends toward obscurity. Serifs have to be longer, and meeting letters must be kept apart.

Capitals $17\frac{1}{2}$ Lower-case $11\frac{3}{4}$
6-point, old body.

NOT APPROVED

by Book Printers

Capitals $56\frac{1}{2}$ 18-point, old body Lower-case 34

A FULL LINE of close-fitted Expanded usually needs thin spaces between capitals. In all jobs give Expanded Faces plenty of margin.

Capitals $21\frac{1}{2}$ 8-point, old body Lower-case $15\frac{1}{4}$

USEFUL FOR PARAGRAPHS

of few words but not for a Full Page or even for a crowded Line. It needs leading and wide spaces between its words.

Capitals 30 10-point, old body Lower-case 17

LOWER-CASE OF EXPANDED LETTER calls for a wide spacing between words. Its irregularities of form are but a slight check on the obscurity made by its fatness. It needs an additional relief of white space to please the eye.

Capitals $19\frac{1}{2}$ Lower-case 11
6-point, old body, title expanded No. 182

EXPANDED

Expanded Type may be a pleasing letter in the short paragraph intended to be unobtrusive but of service in arresting attention. It is not a good selection for a side-heading either in capitals or lower-case. For small cards, note circulars, or notices, it may be used with good effect as the exclusive type of text, but it must have a wide margin always. For an oblong title-page it may be pleasing for lines of display, but never for a tall title-page of usual shape. For most title-pages the regular shape, not condensed or expanded, is to be preferred. Always seems best in a subheading as a short line, with blank at ends.

EXPANDED

Capitals 74 — No lower-case
24-point, old body, No. 180. Bruce

FOR SHORT SUBHEADINGS
SELECT FOR A SHORT BUT NOT A LONG LINE

Capitals 19½ — No lower-case
5½-point, old body, No. 182. Bruce

A DISTORTED TYPE
now out of fashion

Capitals 39¾ — 10-point, old body. Bruce — Lower-case 31

Other fonts of thick-face Expanded have been discarded and will not be renewed. This is reserved for specially requested reprints only. Other forms of Obese Type are shown under the titles of Clarendon Extended, French Antique, and Antique Extended.

DE VINNE

THIS face is the outcome of correspondence (1888–90) between the senior of the De Vinne Press and the late Mr. J. A. St. John of the Central Type Foundry of St. Louis, concerning the need of plainer types of display, to replace the profusely ornamented types in fashion, of which the printers of that time had a surfeit. The De Vinne Press suggested a return to the simplicity of the true old-style character, but with the added features of thicker lines and adjusted proportion in shapes of letters. Mr. St. John approved, but insisted on grotesques to some capital letters in the belief that they would meet a general desire for more of quaintness. Mr. Werner of the Central Type Foundry was instructed to draw and cut the proposed face in all sizes from 6- to 72-point, which task he executed with ability.

The name given to this face by Mr. St. John is purely complimentary, for no member of the De Vinne Press has any claim on the style as inventor or designer. Its merits are largely due to Mr. Werner; its few faults of uncouth capitals and out-of-line arabic figures on the first issue show a desire to please eccentric tastes and to conform to old usage. The new face found welcome here and abroad; no advertising type of recent production had a greater sale.

Some of the smaller sizes have been supplemented with an italic of similar design. A condensed and extra condensed series have also been added to the most used regular bodies first made, in which all the peculiarities of the first form have been maintained. Each series shows the same thickness of stem, and their letters line one with another in any combination.

This paragraph shows that the three different shapes of this face—ordinary width, condensed, and extra condensed—can be combined in the same line so that important words can have the largest and relatively unimportant words a smaller size without any appearance of impropriety. Useless divisions can be avoided, even spacing maintained, and an appearance of symmetry given to the composition, that is impossible with any broad letter in a narrow measure

Types of the De Vinne Press

DE VINNE

From the American Type Founders Co.

PROVES A USEFUL SUBSTITUTE FOR THE TITLE TYPE

Selected for Emphatic Words or Phrases in Paragraphs of Old Style that call for more distinction than that of italic or small capitals but not for bold display

Capitals $10\frac{1}{2}$ 6-point Lower-case 8

SERVICEABLE FOR THE SUBHEADINGS

Or side-headings of common matter in the Series of Capitals or Lower-case

Capitals $11\frac{1}{2}$ 7-point Lower-case 9

MUCH BOLDER THAN ITALIC

Not so Bold and Staring as the more used faces of Antique or Gothic

Capitals $13\frac{1}{4}$ 8-point Lower-case 10

ITALIC AND FRENCH ACCENTS

Are provided for this font in three job cases and one sort case

Capitals 15 10-point Lower-case $11\frac{1}{4}$

FOR THIS FONT ALSO

We have Italic and Accents in three cases, with four additional sort cases for the Capitals

Capitals 19 12-point Lower-case $14\frac{1}{2}$

MAKES A SIDE-HEADING

That meets with Approval for Catalogues

Capitals 23 14-point Lower-case 17

ITS GREATEST DEFECT

Does not Line exactly with Roman

Capitals 28 18-point Lower-case $21\frac{1}{4}$

IT WAS DESIGNED

Before the Lining System

Capitals 37 24-point Lower-case $27\frac{1}{2}$

Romans, Condensed and Expanded

DE VINNE

ESTEEMED
By Every Advertiser

Capitals 45 30-point Lower-case $34\frac{1}{2}$

BOLDNESS
With Simplicity

Capitals $51\frac{3}{4}$ 36-point Lower-case 43

USEFUL FOR
Pamphlet Cover

Capitals $66\frac{1}{2}$ 42-point Lower-case $49\frac{1}{2}$

CAPITALS
of Bold Face

Capitals 78 48-point Lower-case $59\frac{1}{2}$

Types of the De Vinne Press

DE VINNE

LETTERS To be Seen

Capitals $88\frac{1}{2}$ 54-point Lower-case $66\frac{3}{4}$

NOT Imagined

Capitals $99\frac{1}{4}$ 60-point Lower-case $74\frac{1}{2}$

GOOD Fashion

Capitals $115\frac{1}{4}$ 72-point Lower-case 87

DE VINNE CONDENSED

ALL THE CONDENSED AND THE EXTRA CONDENSED TYPES

Of this Series were cut and cast to line with the broader faces of Standard Width. The types of any one of the Series can be used with others of Same Body in the Same Line or Same Word with good effect

Capitals $8\frac{1}{4}$ 6-point Lower-case $6\frac{1}{2}$

THE COMBINATION OF TYPES OF DIFFERENT WIDTH

But of the Same Style in the Same Word or Same Line is an Innovation of Usefulness. It is an Aid to Even Spacing, and it often prevents Awkward Divisions

Capitals $10\frac{1}{4}$ 8-point Lower-case 8

A BROKEN TEXT LINE AT THE TOP

Of a Page is always Unpleasing. It should be avoided, for it often carries with it the Suggestion of Neglect or Slighted Workmanship

Capitals $11\frac{1}{2}$ 10-point Lower-case 9

THE BROKEN LINE IS NOT AVOIDABLE

In Composing Poetry, Tables of Names, and Dialogue Matter

Capitals 15 12-point Lower-case $11\frac{1}{2}$

TWO WIDTHS OF THE SAME FACE

Are Noticeable in Spanish Books of the Fifteenth Century, and much to their improvement

Capitals $18\frac{1}{4}$ 14-point Lower-case 14

TO AVOID A BROKEN LINE

Reduce the Blanks in the Preceding Pages

Capitals $22\frac{1}{2}$ 18-point Lower-case $17\frac{1}{4}$

REDUCE THE SPACING

In any Wide-spaced Paragraph

Capitals $29\frac{1}{2}$ 24-point Lower-case 22

Types of the De Vinne Press

DE VINNE CONDENSED

DRIVE OUT MATTER
Thereby Make a New Line

Capitals 36½ 30-point Lower-case 27

RAGGEDNESS
Is Always Unsightly

Capitals 45 36-point Lower-case 34½

MAKE PAGE
With Neat Outline

Capitals 53 42-point Lower-case 40

BORDER LINE
Is Monotonous

Capitals 61¾ 48-point Lower-case 46½

Romans, Condensed and Expanded

DEVINNE EXTRA CONDENSED

EXTRA CONDENSED TYPES UPON SMALL BODIES
Are Not Easily Read by those who have to Assist Failing Sight with Spectacles, and Scrutinize the Form of Each Doubtful Letter

Capitals $11\frac{1}{4}$ 12-point Lower-case $9\frac{1}{2}$

THEIR BEST USE IN NARROW COLUMNS
Shorter Letters in Two Lines are quite as Readable

Capitals $16\frac{1}{4}$ 18-point Lower-case $13\frac{1}{2}$

THIN LETTERS ARE TOLERATED
In Labels and across the Backs of Books

Capitals $20\frac{1}{2}$ 24-point Lower-case $16\frac{1}{2}$

NOT A PLEASING SHAPE
In the Composition of a Paragraph

Capitals $25\frac{3}{4}$ 30-point Lower-case $21\frac{1}{4}$

MAKES SCAREHEADS
For the Newspaper Shocker

Capitals $31\frac{1}{2}$ 36-point Lower-case 25

Types of the De Vinne Press

DE VINNE EXTRA CONDENSED

MANY DENSE LINES
Tiresome to a Reader

Capitals 37 42-point Lower-case $30\frac{1}{4}$

THIN LETTERS
Contrasting Blank

Capitals $41\frac{3}{4}$ 48-point Lower-case $34\frac{1}{4}$

EXTRA CONDENSED TITLE No. 601

Bruce

THIS IS AN
Old-time Face

Capitals 62 60-point, old body Lower-case 50

Has figures

Title or Fat-Face

Title or Fat-Face

TITLE OLD-STYLE

From the American Type Founders Co.

A STUDY OF THE STRUCTURE OF THE CASLON
Or True Old-style Type fairly shows intent of the Designer to make print therefrom readable by the Lightness, Openness, and Angularity of the letter

Capitals $12\frac{1}{2}$ 6-point Lower-case $11\frac{2}{3}$

THICK STROKE WAS NOT TOO THICK
And its firm Hair-line was always Easily Visible
White space kept within each letter

Capitals 18 8-point Lower-case $13\frac{1}{2}$

WHITE ENOUGH BETWEEN LINES
Was provided upon the type for the ease of reader

Capitals 19 9-point Lower-case $14\frac{1}{3}$

THIS FACE IS NOT SO PLANNED
Its face nearly fills body and shuts out white

Capitals $21\frac{1}{2}$ 10-point Lower-case $15\frac{2}{3}$

GOOD IN JOB WORK
But not in Neat Book Work

Capitals $36\frac{1}{3}$ 18-point Lower-case $29\frac{1}{3}$

WHY IMITATE OLD-STYLE
In Form only and defeat its Purpose?

Capitals $25\frac{2}{3}$ 12-point Lower-case $18\frac{1}{2}$

BOLD IN ONE LINE
But Muddled in Two lines Solid

Capitals 29 14-point Lower-case $20\frac{1}{2}$

TITLE OR FAT-FACE

From the Bruce Type Foundry

FAT-FACE TYPE IN TWO STYLES
The No. 140 face shows the thicker shape made about 1820 for very bold print

Capitals $20\frac{1}{2}$ 10-point No. 140, old body Lower-case $14\frac{1}{2}$

TO JOB PRINTERS thick-faced types were welcome. The thin romans then made by English type-founders for book work were light and not attractive to the hasty reader, but the thick face compelled attention at the first glance. It was used not only for advertisements but even as a text letter for books.

Capitals $10\frac{1}{2}$ Lower-case $7\frac{1}{2}$
5-point No. 140, old body

TITLE TYPE for book texts has been selected by amateur printers of our own time, but this experiment has not met with general approval. Readers object to a modern book, even when admirably printed on hand-made paper, that has the solemnity of a gothic manuscript.

Capitals 12 Lower-case $8\frac{1}{2}$
$5\frac{1}{2}$-point No. 140, old body

A FAT-FACE OF 1820
that Overbears all other Faces

Capitals $36\frac{1}{4}$ 18-point No. 140, old body Lower-case $24\frac{1}{2}$

THE No. 143 STYLE now finds few admirers. It is seldom seen in recent books, but does occasionally appear in advertisements or in a careful reprint of some scarce or famous book of an innovating English printer of the early nineteenth century.

Capitals $14\frac{1}{2}$ Lower-case $9\frac{1}{2}$
6-point No. 140, old body

BOOK PRINTERS OF EXPERIENCE refuse it as a text type, but they do give it limited employment for the subheadings of dictionaries and gazetteers in places where its gloom is fairly relieved by the grayer color of surrounding roman type.

Capitals 12 Lower-case $8\frac{3}{4}$
6-point No. 143, old body

USE FAT-FACE WITH DISCRETION
One line makes fair display. Two or more lines are not so effective and need leads between lines

Capitals 17 7-point No. 140, old body Lower-case 12

ALL SIZES WERE USED FOR SUBHEADINGS
and even for Title-pages of Books and Advertisements

Capitals 17 8-point No. 140, old body Lower-case $12\frac{1}{2}$

TITLE OR FAT-FACE

From the Farmer Type Foundry

DISPLAYED WORDS IN SOLID COMPOSITION

Always appear to better advantage in Lower-case. Not so good in Capitals

Capitals $11\frac{1}{2}$ 6-point Lower-case $7\frac{3}{4}$

ADVERTISERS PREFER FAT-FACE

Sometimes they use Capitals to excess in Solid Composition, where they nearly fill the body and huddle words to their obscurity

Capitals 14 7-point, old body Lower-case 10

THIS LIGHTER FACE OF TITLE TYPE

From the Bruce Type Foundry was preferred for Side-headings in Dictionaries and Text Books

Capitals 16 8-point, old body, No. 143 Lower-case 11

OF THIS MODERNIZED FONT we have two Job Cases. Once used for School Books. It has Long and Short Vowels and Diacritical Marks, as well as some Joined Letters

Capitals 17 8-point No. 3, old body Lower-case $11\frac{1}{2}$

THIS LIGHTER FACE OF TITLE

is now preferred for the side-heads of Book Work. It is not at all Gloomy and is very Readable

Capitals $18\frac{1}{2}$ 10-point (one-nick), old body Lower-case $13\frac{1}{2}$

FAT-FACED TYPE IS NOT DURABLE

The Impression needed to give strong Black to thick Strokes gradually breaks down serifs

Capitals 20 10-point (three-nick), old body Lower-case $14\frac{1}{2}$

Types of the De Vinne Press

JOHN HANCOCK

From the Keystone Type Foundry

TWO SHAPES ARE PROVIDED for this very Bold Title Letter
Capitals 14 — 8-point — Lower-case 12

ONE OF REGULAR WIDTH, One Condensed Shape
Capitals 18 — 10-point — Lower-case 15

THEY ARE CAST TO Line One with Another
Capitals $19\frac{3}{4}$ — 12-point — Lower-case $16\frac{1}{3}$

LETTERS OF TWO Different Series
Capitals $23\frac{1}{3}$ — 14-point — Lower-case $19\frac{1}{3}$

MAY APPEAR in the same Line
Capitals $28\frac{3}{4}$ — 18-point — Lower-case $23\frac{2}{3}$

Same Word
Capitals $78\frac{2}{3}$ — 48-point — Lower-case $65\frac{1}{4}$

WITHOUT Impropriety
Capitals $36\frac{1}{4}$ — 24-point — Lower-case $30\frac{1}{3}$

CLUMSY Divisions
Capitals $44\frac{1}{3}$ — 30-point — Lower-case $36\frac{3}{4}$

FALSE Spacing
Capitals $54\frac{1}{2}$ — 36-point — Lower-case 45

ARE Avoided
Capitals $66\frac{2}{3}$ — 42-point — Lower-case $54\frac{2}{3}$

Title or Fat-Face

JOHN HANCOCK CONDENSED

From the Keystone Type Foundry

TO GIVE BOLDNESS To the Advertisements

Capitals $19\frac{1}{4}$ 18-point Lower-case $16\frac{1}{3}$

DO NOT HUDDLE Fat Types closely

Capitals $24\frac{3}{4}$ 24-point Lower-case $20\frac{3}{4}$

DISPLAY NEEDS relief of white

Capitals $29\frac{1}{3}$ 30-point Lower-case $24\frac{3}{4}$

A Huddle of Bold Type
PREVENTS CONTRAST

Capitals $36\frac{1}{2}$ 36-point Lower-case 31

Small Type Between

Capitals 44 42-point Lower-case $36\frac{1}{2}$

Gives the Needed
DISTINCTION

Capitals 52 48-point Lower-case $43\frac{3}{4}$

Types of the De Vinne Press

COPLEY

Boston

Eight Faces on Four Bodies. No lower-case

SERIFS

BRACKETED

Capitals 98 48-point, old body Small capitals 74

BOLD TYPE

FOR DISPLAY

Capitals 72 36-point, old body Small capitals 59

A SUGGESTION

OF SIGNBOARDS

Capitals 58 24-point, old body Small capitals 43½

HAS ORIGINALITY

LETTERS AND FIGURES

1 2 3 4 5 6 7 8 9 0

Capitals 44 20-point, old body Small capitals 35

Italic Faces

ITALIC

ITALIC is used for running titles, subheads, and emphasized words of book pages in lines where no other style would be acceptable. In job work the lower-case series of a large size should be preferred to its capitals, which often show unpleasant gaps at the meeting of letters that unavoidably have different angles of inclination. These irregularities are now more successfully concealed or evaded in Modern faces than in the so-called Caslon Old-style. The lighter faces of Modernized Old-style need more white space about them than the Caslon. Most merchants prefer their printed circulars in a large and readable italic to any form of typographic script.

Avoid the selection of Modernized or Caslon Old-style for any line of capitals that requires arabic figures. The figures furnished by the type-founders answer their purpose well enough in lower-case composition, but they do not line and are absurdly small and insignificant when used with capital letters. The continued use of roman numerals for dates or amounts in the few lines of display required in book work is the result of a confirmed dislike of the unsymmetrical figures that accompany every font of Old-style.

Italic rarely finds employment as the text type for a standard book, but it is occasionally selected for prefaces and introductions to texts in roman letter. One of the recent novelties in book work is the use of italic for side-notes in places where its kerned letters are unduly exposed and liable to be broken. The unpleasing contrast of upright arabic figures which may have to be used for marks of reference in side-notes is another objection.

Another novelty is the selection of italic in running titles and in display work for the articles, prepositions, and other unimportant words of a sentence. Old-style Italic is the face preferred for this purpose. It seems to be the unconsidered imitation of a practice made by impoverished printers of the seventeenth century, who had to resort to italic when there were no sorts in a case of roman for the proper composition of the book. There is no good reason why a practice should be maintained which is really an evidence of poverty and not of art or skill.

Specimens of the smaller sizes of the regular italics usually furnished with fonts of roman, can be seen with their mated romans in this book on pages following 133.

CASLON OLD-STYLE ITALIC

Consideration is always given to

THESE QUAINT LETTERS

In any kind of Composition

Capitals 32 22-point. A. T. F. Co. Lower-case 17

1234567890

Some of the Characters are

ACTUALLY STARTLING

from their Quaintness of Shape

But all are Readable

Capitals 35 24-point. A. T. F. Co. Lower-case 19

Note & Q T and Y.

DOUBLED LETTERS

are made for all the sizes

as in fi ff ffi fl ffl

Capitals 42 28-point. A. T. F. Co. Lower-case 23

CASLON OLD-STYLE ITALIC

From the American Type Founders Co.

Its Figures are not
SYMMETRICAL
not mates for Capitals

Capitals 58 36-point, old body Lower-case 30½

Capitals only are
UNPLEASING
Too many Gaps

Capitals 61 40-point Lower-case 35

The Lower-case is
CHARMING

Capitals 69 48-point, old body Lower-case 36

MODERNIZED OLD-STYLE ITALIC

This font of No. 20 Italic has
CAPITALS WITH SWASHES
for A B D M P R V
It has no Italic Figures
but has Accents

Capitals $30\frac{1}{2}$ 18-point, old body. Bruce Lower-case $16\frac{3}{4}$

Although a thin letter, it is
AS PLAIN AS ROMAN
More Readable than Script
Has no Inclined Figures

Capitals $38\frac{3}{4}$ 22-point, old body. Bruce Lower-case $22\frac{1}{3}$

Italic is usually the
FACE SELECTED
for Emphasis or Display
1 2 3 5 6 7 9 0

Capitals 48 28-point, old body. M. & R. Lower-case $26\frac{1}{2}$

Italic Types of the DeVinne Press

MODERNIZED OLD-STYLE ITALIC

INCLINATION of Kerned Letters not Excessive

Capitals 57 36-point, old body. Bruce Lower-case 29 2/3

For smaller sizes of Italic see specimens of Roman on pages following 133

Thin Spacing for Letters that are CROWDED

1234567890

Capitals 71 1/3 48-point, old body. M. & R. Lower-case 43

Italic Types of the De Vinne Press

TITLE ITALIC

A TITLE ITALIC OF LIGHT FACE
is often selected for Subheadings
All the Light faces have figures

Capitals 25 12-point, No. 143, old body. Bruce Lower-case 17½

THIS BOLD-FACED ITALIC ON
18-point body, a mean mate for
Great-primer No. 13, may
serve for a Title type

Capitals 28½ 18-point, old body. Bruce Lower-case 17½

THE LIGHT FACE OF TITLE Italic is often preferred in Newspapers and Circulars for paragraphs that are intended to have More Distinction than words in the regular Italic Type of Small Size.

Capitals 12½ Lower-case 8½
6-point, old body. Bruce

IT IS A CLEARER TYPE than the No. 141 Style, but the effect will be much Improved if Leads are freely used between Lines.

Capitals 16 Lower-case 10¾
8-point, old body. Bruce

Intermediate sizes of bold Italic may be found in the Italics of the No. 13 roman face of the Bruce Foundry. The thicker Italic of that No. 1 series is now out of use.

THESE TITLE ITALICS DO NOT LINE WITH
Standard Faces of Roman Type
They were planned before the
Lining System was introduced

Capitals 19¾ 10-point, old body. Bruce Lower-case 13½

TITLE ITALIC

From the Bruce Type Foundry

FAT FACE of GREAT BOLDNESS
Thick Stems United with Thin Lines
None of the Fatter Faces have Figures

Capitals $27\frac{1}{4}$ 12-point No. 141, old body Lower-case 17

THE STYLE PREFERRED by many Advertisers for its boldness, but it is lacking in clearness. It has Too Much Black and Too Little White Within and Without each Letter.

Capitals $15\frac{3}{4}$ Lower-case $9\frac{1}{4}$
6-point No. 141, old body

NEVER A PLEASING type after much wear. Its serifs break down. Thin Lines show gaps, and its counters choke with ink.

Capitals 19 Lower-case $12\frac{1}{2}$
8-point No. 141, old body

A PARAGRAPH SET SOLID IN FAT FACE is not so attractive as if set in Light Face

Capitals $21\frac{3}{4}$ 10-point No. 141, old body Lower-case $14\frac{1}{2}$

THIS BOLD-FACE ITALIC was bought for service as a proper letter for Cut-in Notes upon an octavo page of large type, but it is not recommended for Side or Cut-in Notes. ¶ Of this font we have two job cases. It was bought for use in the side notes of pages for School Books. Useful for that service.

Capitals $12\frac{3}{4}$ 6-point, old body. Farmer Lower-case 9

INCLINED ROMAN

This is ordinary Roman of slanting form but without any of the customary mannerisms of Italic. It was designed by L. B. Benton of the American Type Founders Co. for special service. Select it only when specially requested, and do not allow it to be mixed with any of the regular styles of italic.

Capitals 16 10-point Lower-case $11\frac{1}{2}$

Italic Types of the De Vinne Press

TITLE ITALIC

From the Bruce Type Foundry

ITALIC of Old Fashion

Capitals $33\frac{1}{2}$ 22-point, old body Lower-case $21\frac{1}{2}$

PLAIN and pleasing

Capitals $49\frac{1}{2}$ 28-point, old body Lower-case 29

USEFUL Type for Display

Capitals $61\frac{1}{2}$ 36-point, old body Lower-case $35\frac{2}{3}$

HARVARD ITALIC

Boston Type Foundry

Although classed with Title Types, it is a trifle bolder than the italics of the Didot Face and of the bold-faced Roman in favor before 1825. Good for Jobbing, but not for Books.

Capitals 16 9-point Lower-case 12

AN ATTEMPT TO MAKE a useful intermediate between the plain italic of ordinary Roman Type and Fat-faced or Title Type. Not neat in Books.

Capitals $19\frac{1}{2}$ 12-point Lower-case $13\frac{1}{2}$

ELONGATED ITALIC

FRENCH FACE on Slanting Bodies 1234567890

Capitals 54½ 48-point, old body. Bruce Lower-case 43

ANTIQUE ITALIC

Is the name given by the type-founder to this squared letter with thick stems and stubby serifs. Once a favorite with advertisers, but now seldom required. Has figures.

Capitals 30 12-point, old body Lower-case 20½

CHELTENHAM BOLD ITALIC

From the American Type Founders Co.

***CHELTENHAM BOLD ITALIC** retains some of the peculiarities of the Cheltenham Old-style Roman, but its general effect is that of an improper mate, for it was made a type of bold display and not a text type. Its characters are broader, its lower-case much coarser, than its Roman prototype. It gives useful service in showy advertisements, but it is not acceptable in books or even in fine job work. The smaller sizes may be approved for sub- and side-headings, and even as a text type for small paragraphs, but the larger sizes are not of good service in books of fine printing.*

Capitals $11\frac{1}{2}$ Lower-case $8\frac{1}{4}$ 6-point

***THE ITALIC FORM OF LETTER** generally accepted as a connecting link between upright Roman and inclined Script is supposed to have all the clearness of the first with some of the graces of the last-named style. Advertisers fancy it for its visible departure from the formality of Roman letter, in the belief that the inclination that gives emphasis to italicized words in a roman text will be as forceful in lines of display.*

Capitals $13\frac{1}{4}$ Lower-case $9\frac{1}{4}$ 8-point

A CONCLUSION NOT ALWAYS CORRECT

A line of Inclined Type as the heading of a Paragraph or as a line of display in Open Composition at once attracts the eye by its unlikeness to the Roman Forms about or below it. If quick arrest of attention is the only purpose, Italic is wisely selected.

Capitals $17\frac{1}{2}$ 10-point Lower-case $12\frac{1}{4}$

DOES ONE LINE OF ITALIC

Interjected in many lines of Vertical Type improve the general effect of the Composition? Does it not weaken harmony and symmetry? Is it not a False Note in Music intended for its harmony?

Capitals $19\frac{1}{3}$ 12-point Lower-case $13\frac{1}{4}$

OTHER ATTEMPTS TO CHANGE

Structure of Form in Letters have been rejected. Backslope types that lean backward, and Italian niceties that transpose thin and thick strokes, are now entirely out of favor.

Capitals 23 14-point Lower-case $16\frac{1}{4}$

Italic Types of the De Vinne Press

CHELTENHAM BOLD ITALIC

From the American Type Founders Co.

TYPES MOST APPROVED
by ordinary readers are upright
and of simple structure

Capitals $29\frac{2}{3}$ 18-point Lower-case $20\frac{1}{4}$

MANY ORIENTALS
Sanscrit, Chinese, Hebrew
are straight and square

Capitals 37 24-point Lower-case $25\frac{1}{2}$

FEW SLANTS IN
the characters of
the early languages

Capitals $45\frac{1}{4}$ 30-point Lower-case $31\frac{1}{8}$

ARMENIAN
Preserves its Slant

Capitals 57 36-point Lower-case $37\frac{1}{2}$

Italic Types of the De Vinne Press

CHELTENHAM BOLD ITALIC

From the American Type Founders Co.

OLD GREEK
Had little Slant

Capitals $66\frac{1}{8}$ 42-point Lower-case 44

ITALIC
Akin to Script

Capitals 76 48-point Lower-case 51

ATTRACTIVENESS is not always increased in an advertisement by the use of a new and queer type which may startle the reader on its first presentation. When other advertisers make free use of the same type, the possible coarseness and imperfections of the design become glaring and offensive. It soon becomes hackneyed and goes out of use. An examination of the type-founders' specimen books of the last century will show hundreds of faces then approved and now unsalable. The finical, fantastical and florid, as well as the needlessly coarse, are no longer tolerated, but the letters of simplicity and symmetry there shown are now in greater favor than ever.

POST No. 2 ITALIC

THE OLD ORDER CHANGES. *Good form in type and symmetrical arrangements of composition do not find favor now with some advertisers. They seek uncouth types and careless type-setting, apparently in the belief that the Hasty Reader will see artistic freedom in slovenly types and careless workmanship.*

Capitals 13 Lower-case $9\frac{1}{2}$

6-point. A. T. F. Co.

THIS POST OLD-STYLE *Italic was designed as a mate for the Post Old-style of upright form. It has some swash letters and a few Old-style characteristics, but it is of a lighter face than the roman.*

Capitals 15 Lower-case $11\frac{1}{4}$

8-point. A. T. F. Co.

IT IS IN ORDER *for any participant of a masquerade to appear as a count or a coal-heaver, as a circus clown or a clerical of the Church. It is certain that all who are uncouthly dressed will attract attention. Is it not also certain that a preference for coarseness is rated an indication of personal taste?*

Capitals $18\frac{1}{4}$ 10-point. A. T. F. Co. Lower-case $13\frac{1}{4}$

ADVERTISERS OF THE PAST
Hoped to merit special consideration through the neatness of Types and Composition

Capitals $31\frac{1}{2}$ 18-point. A. T. F. Co. Lower-case 21

SOME ADVERTISERS NOW
Hope to attract attention and secure custom through uncouth letter

Capitals 27 14-point. A. T. F. Co. Lower-case 19

TYPES OF GREAT IRREGULARITY
Sometimes of Studied Slovenliness of Form, now find Appreciative Buyers and Readers

Capitals $21\frac{1}{3}$ 12-point. A. T. F. Co. Lower-case 15

Italic Types of the De Vinne Press

POST No. 2 ITALIC

REELING TYPES

Mate badly with upright

Capitals 41 24-point A. T. F. Co. Lower-case 27

NOT all italics are thin and condensed. There are a few forms of broad face, but they are arbitrarily excluded from strict book work, and find most use in law blanks, business forms, and ceremonial printing. Law italics are of light face and not disfigured with the eccentricities of form that are annoying to many readers. The sizes we have are on 8- and 10-point body.

Another style is known as Hair-line or Lithographic, of which we have five sizes. Another style in two sizes, fanciful but readable, is known as Venetian. Inclined Roman on 10-point body may be rated as italic.

Display lines of Italic Capitals in all the larger sizes should call for unequal spacing between the letters that are too close. A B or I W may seem too close. W I or V A may seem too far apart. In composition attempt should be made to keep the thick strokes equally distant by irregular spacing.

The ungainly gaps between some capital letters of Italic and the too close meeting of other letters in some specimens show the types as they have been cast by the founders. In an overcrowded line of words these faults cannot be corrected by the compositor, but they may be in the line that is not crowded. When the spacing of a line is fairly wide, thin leads or spaces of cardboard may be inserted to keep the thick strokes or stems of meeting letters at proper distance. When a wide gap appears between two capitals, in a line that has enough of blank space, space other capitals of the line to hide this defect. Do this in composition, before the fault is marked by proof-reader or author.

One swash letter is enough in one word. Avoid repetition; when two meet the effect is disagreeable.

NIAGARA

From the Keystone Type Foundry

ITS SIMPLICITY Never becomes Wearisome

Capitals $37\frac{1}{4}$ 30-point Lower-case $28\frac{1}{2}$

NIAGARA

From the Keystone Type Foundry

IS the name given by the Keystone Type Foundry to their series of inclined type of very bold face, which is here shown in eight sizes from 6-point to 30-point. Each size has figures of regular form and full height. Although condensed, it is a very readable letter. The matrices for each letter have been carefully fitted and proximate types in any combination do not show ungainly gaps or occasional interference. Nor has any attempt been made by the designer to add eccentricity of form or decorative flourishes to any character. For this reason it is much esteemed by advertisers and job printers as a useful letter for general service. A hasty reader can take in the intent of the writer at first glance. He is not annoyed by the peculiarities of flourishes or novel shapes which, in some faces of type, lead him to forget the sense of words and to study the notions of the designer.

Italic Types of the DeVinne Press

NIAGARA

From the Keystone Type Foundry

MIRABEAU'S EXHORTATION:

BE BOLD! BE BOLD! BE BOLD!

But not Overbold.

WHITE SPACE BETWEEN LINES.

WHITE SPACE BETWEEN WORDS.

A full page of roman type set in solid lower-case does not attract the hasty reader. It has no salient feature. Its lines are of the same length and each line repeats familiar letters that have no charm of novelty. If the page has one or more paragraphs, the reader's eye instantly seeks the white space at the beginning or ending of the paragraph as a welcome break to monotony. The method of occasionally alternating the lines of black print with a little of plain white is approved by all readers. It gives distinction and ease in reference to verses of the Bible, to lines of poetry, to entries in a dictionary, etc.

WHITE MARGINS ABOUT PAGES.

WHITE SPACE BETWEEN CHAPTERS.

THIS IS RUSKIN'S REMARK:

The eye is not saddened by

A QUANTITY OF WHITE

But it is saddened and should be greatly offended by a QUANTITY OF BLACK.

NIAGARA

From the Keystone Type Foundry

THE ITALIC USUALLY FURNISHED AS A PART OF A ROMAN FONT
Is often disliked by the critical reader because it is too faint and feeble to show proper emphasis on a specified word or phrase. Firmer lines and a Bolder Face are needed in many kinds of printing

Capitals $8\frac{2}{3}$ 6-point Lower-case $6\frac{3}{4}$

THE SMALL CAPITALS OF THE SMALLER SIZES
Of roman type are not, as a rule, in any way more pleasing as readable letters. They are fitted too close, and often need hair-spacing to give them a proper distinction

Capitals $10\frac{2}{3}$ 8-point Lower-case 8

AN INCLINED LETTER IS PREFERRED
By many writers as it gives this desired distinction to some words

Capitals $13\frac{1}{3}$ 10-point Lower-case $10\frac{1}{4}$

INCLINED TYPES OF BOLDNESS
Are now made for Gothic, Antique, and Fat-faced Styles of Type as well as for a modernized form of Black-letter

Capitals 15 12-point Lower-case $11\frac{1}{2}$

THE ITALIC OF ROMAN FONTS
Is preferred for the Running Title and Subhead

Capitals $18\frac{2}{3}$ 14-point Lower-case $14\frac{1}{2}$

ITALIC OF BOLDER STYLES
Is always a favorite with Advertisers

Capitals $23\frac{1}{3}$ 18-point Lower-case $17\frac{3}{4}$

CONTRAST OF SHAPE
Is demanded as well as Size

Capitals $30\frac{1}{2}$ 24-point Lower-case $23\frac{1}{3}$

RECORD

RECORD *IS THE NAME GIVEN TO A HAIR-LINE ITALIC OF REMARKABLE BEAUTY AND DELICACY, THAT IS FURNISHED IN A SERIES OF FIVE SIZES OF CAPITAL LETTERS FOR CEREMONIAL TYPOGRAPHY*

Capitals 13 — 10-point, old body. Boston T. F.

IT MATES WELL WITH ALL THE OTHER STYLES OF HAIR-LINE ITALIC OR THIN SCRIPTS

Capitals 16 — 12-point, old body. Boston T. F.

IS OF GOOD SERVICE ON PAPER COVERS OF ORNAMENTED PAMPHLETS

Capitals 21½ — 18-point, old body. Boston T. F.

TO SHOW DAINTY PRINTING

Capitals 30½ — 24-point, old body. Boston T. F.

FIGURES MADE FOR ALL THE SIZES

Capitals 41½ — 36-point, old body. Boston T. F.

Italic Types of the DeVinne Press

HAIR-LINE GOTHIC ITALIC

From the Boston Type Foundry

IN NOTE AND LETTER HEADINGS OR CIRCULARS
the names of Officers, Directors, and Leading Officials are sometimes required to be set close in very small type. It may seem more becoming, when these names are set in an inclined letter, to mate them in inclination with the Script that has been selected for the text or for a large line of display. This Gothic Italic is a favorite for this purpose

Capitals 8¾ 6-point, old body Lower-case 6½

NO STYLE OF TYPE IS MORE READABLE
than a clean-cut Roman Lower-case, but to many Buyers of Printing, Roman is too plain and lacks distinction. The Free Graces of Engraved Lettering are preferred, and this Hair-line Gothic is one of the substitutes made to please that demand. It is indistinct enough to please the taste that prefers feeble expression

Capitals 10½ 8-point, old body Lower-case 7¾

GOTHIC ITALIC No. 2

From the American Type Founders Co.

ANY LONG LIST OF NAMES, PLACES, OR MERCHANDISE
ordered to be arranged in columns is neatly presented when it is set in a readable but unobtrusive type like this Gothic Italic. Its composition may be in Capitals or lower-case. Useful in Catalogues of Books that must be set with great compactness. It has French Accents for Lower-case. ¶ We have one job case.

Capitals 10¼ 8-point, old body Lower-case 8¼

THIS NO. 2 FACE OF GOTHIC ITALIC
from the American Type Founders Co., can be used in combination with the preceding series. It does not fill the body and has no kerned or overhanging letters. It has Figures and a full supply of French Accents for Lower-case.

Capitals 12½ 10-point, old body Lower-case 9¾

Italic Types of the De Vinne Press

GOTHIC CONDENSED ITALIC

From the Bruce Type Foundry

THIS LIGHT-FACE OF INCLINED GOTHIC
Finds favor in Job Printing as a Proper Type of Display when Display is required in a composition of Script or of ordinary Italic. It harmonises

Capitals $12\frac{3}{4}$ 8-point, old body Lower-case $9\frac{1}{2}$

CAN BE USED AS TEXT LETTER
in the smaller sizes for the Composition of Note and Letter Circulars and for Mercantile Blanks. ¶ Of this size we have one job case and a sort case for extra capitals

Capitals 15 10-point, old body Lower-case $11\frac{1}{4}$

SHOWS BEST WHEN LEADED
Leads are needed for some of the Lower-case Sorts as are Kerned or Overhang the Body

Capitals 19 12-point, old body Lower-case $13\frac{3}{4}$

THE HUDDLING OF TYPES
By the Neglect to Lead them between the lines is a Damage to its Legibility

Capitals $22\frac{1}{2}$ 16-point, old body Lower-case 16

SPACE BETWEEN LINES
At least as much as between words

Capitals $27\frac{1}{2}$ 20-point, old body Lower-case $19\frac{3}{4}$

Italic Types of the De Vinne Press

HAIR-LINE ITALIC

Bruce

Has a more delicate Face

WITH MUCH SHARPER HAIR-LINES

It is a style that gives Useful Service in Pamphlets for the Mottos and Extracts that are needed on otherwise Blank Pages

We have one job case of this size

Capitals 15½ 10-point, old body Lower-case 10¼

This Large Size on Pica is graced with MANY SWASH LETTERS that find frequent use in Cards, Billet Notes, and other printing of like nature for Assemblies of Ceremony

Capitals 24¼ 12-point, old body Lower-case 17

ENGRAVERS' ITALIC

Bruce

IT WILL BE DIFFICULT to give good reason for the needless Strokes and Curves added to some of these Letters. They have not made the letter Clearer or more Graceful; they have served to make the letters perplexing. Use it only on request

Capitals 13¼ 6-point, old body Lower-case 8½

ATTEMPTS TO IMPROVE the Shapes of Type by "Artistic" Touches are seldom successful, or approved by readers

Capitals 20 10-point, old body Lower-case 12¾

THIS STYLE OF ITALIC is inclined at a low angle, and has unavoidable kerns with other eccentricities that are now not approved

Capitals 23 12-point, old body Lower-case 15¼

Italic Types of the De Vinne Press

ALDUS ITALIC

AN ECCENTRICITY
From the Pacific State Type Foundry of San Francisco

Capitals $35\frac{1}{2}$ 24-point Lower-case 24

HAS CONNECTED LETTERS
Two forms of the Capital A A
Quaint Figures and Peculiarities show

1 2 3 4 5 6 7 8 9 0

Capitals 27 18-point Lower-case $17\frac{1}{2}$

SOME ORIGINALITY OF DESIGN

And Freedom from the Old Restraints that have been imposed by usage on the construction of Alphabetical Letters. Serviceable for Notes and Tickets and in some pamphlets, but not at all commendable in Book Work

Capitals 17 12-point Lower-case 12

Italic Types of the DeVinne Press

LITHOGRAPHIC ITALIC

This Style of Italic is broader than the Law Italic. It has much more
FREEDOM IN CONSTRUCTION
An acceptable letter for short notes

Capitals 27½ 12-point, old body. Farmer Lower-case 19½

The Merit of Plainness is added to that of Delicacy
ALWAYS READABLE
Preferred to Script Type

Capitals 39 18-point, old body. Farmer Lower-case 26

Its Broad Letters often
FILL A MEASURE
without Extra Spacing
No Figures to this font

Capitals 48 22-point, old body. Farmer Lower-case 28½

LAW ITALIC

The Italic usually sold as the Mate of Roman Type is a Condensed Letter that may be, and often is, much disliked in all its smaller sizes when it has been selected and set for

LEGAL OR MERCANTILE PRINTING

This Law Italic was purposely made with a Broader and More Readable Face to meet the need for a Plainer Type ¶ *Of this we have Three Job Cases with Ordinary Accents.*

Capitals 16½ 8-point, old body. Farmer Lower-case 12½

It was soon found that the Broadening of the Lower-case Series of Law Italic called for Wider Spacing between Words and also between Lines. It is not pleasing when set solid.

TO MAKE SURE OF THE USE OF A LEAD

the Brevier Face here shown was cast on the Long-primer body to give this needed legibility. ¶ *Of this font we have one pair of cases with the Ordinary Accents for French and Spanish.*

Capitals 16¼ 8-point on old 10-point body. Farmer Lower-case 11¼

A Larger Face of this Law Italic on Long-primer body has been much liked for

BANKERS' AND MERCHANTS' LETTERS

It is as plain as Roman and is preferred by many to Roman. To some buyers it is more acceptable than ordinary Scripts

Capitals 19½ 10-point, old body. Farmer Lower-case 14

ITALIC ENGRAVERS' OPEN

From the Farmer Type Foundry

ITALIC ENGRAVERS' OPEN IS ANOTHER IMITATION
Of a style used by line engravers of the early part of the nineteenth century in the lettering of their more elaborate inscriptions. Its simplicity and delicacy warrant its employment with propriety as a text letter in any kind of ceremonial job work and even as a type of display or of emphasis in a text of inclined Script.

Capitals 13 — 6-point, old body — Lower-case $8\frac{3}{4}$

THE BUSINESS CARDS AND CIRCULARS
Of persons in semi-professional business, as well as those of Milliners and of all Dealers in Dainty Wares that appeal to Feminine Tastes, can be presented in this style of type in a much more appropriate manner than by rough lettering.

Capitals $16\frac{1}{2}$ — 8-point, old body — Lower-case $11\frac{1}{4}$

IT SHOWS REFINEMENT
In the Selection of Type that is never conveyed to a critical reader by a card or circular printed in a Mechanical Script or in any Letter overloaded with Fantastical Ornament.

Capitals $19\frac{1}{2}$ — 10-point, old body — Lower-case $13\frac{3}{4}$

THE DIFFERENT SIZES
of this face can be combined by special justification in one line with pleasing results. Always prefer lower-case. Lead the lines.

Capitals $24\frac{1}{2}$ — 12-point, old body — Lower-case $17\frac{1}{2}$

SHOW-CARD

From the Bruce Type Foundry

COMPRESSION

Has not made it obscure

Capitals $48\frac{1}{2}$ 36-point, old body. Bruce Lower-case 28

WORSE FASHIONS

Are finding present popularity

Capitals 36 24-point, old body. Bruce Lower-case 21

THESE ODDITIES

Do not interfere with its evident Readability

Capitals $26\frac{1}{2}$ 18-point, old body. Bruce Lower-case $15\frac{1}{2}$

IT IS NOT A FIT LETTER FOR BOOKS

Too Fanciful for that application, but is of service in Job Printing. It is well adapted for Note and Letter Circulars in which one paragraph of Greater Display may be needed in a text of plain Roman or Script Type.

Capitals $14\frac{3}{4}$ 10-point, old body. Bruce Lower-case $9\frac{1}{4}$

SHOW-CARD

Is a helpful letter

Capitals $68\frac{1}{2}$ 48-point, old body. Bruce Lower-case 40

Italic Types of the DeVinne Press

SHOW-CARD

From the Bruce Type Foundry

THE NAME given to this Face of Italic. Attempt is here made to add to the Simplicity of the Italic some of the Graces that are quickly made by Penmen in their Free-hand Lettering on Cards and Paper Boxes. It has Conjoined Letters, as in and ing of by, etc., on all sizes. Its figures are remarkably broad and clear. Will be found a useful type for Pamphlet Covers, for it makes Bold Display even in its pleasing departure from standard shapes. Unlike some new fashions, it does not suggest studied slovenliness and a disregard of established usage.

1234567890

ITS CONJOINED LETTERS

Approved in Bill-heads, Receipts, and Mercantile Printing.

Capitals 19½ 12-point, old body. Bruce Lower-case 11½

VENETIAN

Here is a style of type that combines the Simplicity of plain Old Style Italic with its Swash Letters, and with a peculiar Reversion of Thin and Thick Strokes

AFTER AN OLD ITALIAN FASHION

But the changes are attached in a graceful and Inoffensive Manner, so that they do not make the new style offensive by uncouthness or in any way fantastical. It has Figures that mate with Lower-case.

Capitals 19½ 12-point, old body. Bruce Lower-case 13

This Venetian Italic has received the Full Approval of Discreet Buyers of Printing as a Fit Type for Circulars, Cards, Letters, and Tickets of Invitation to

SOCIAL GATHERINGS

that have to be prepared in haste and cannot be printed quickly enough by the Slower Methods of Lithography or of Copperplate. Its Figures not so tall as its Capitals.

Capitals 27½ 18-point. Bruce Lower-case 16

JENSON ITALIC

JENSON ITALIC HAS OLD-STYLE FEATURES

Including Swash Letters for a few capitals. Its Arabic Figures are of Full Height; they Line with one another and are good Mates for its Capitals or Lower-case. It was designed as the proper mate of the Vertical type of that name shown on advanced pages in a series of many sizes.

Capitals $12\frac{1}{4}$ 8-point. A. T. F. Co. Lower-case $8\frac{3}{4}$

When the Smaller Sizes of this Style are selected as a text-letter for a Note or Letter Circular, lead the Paragraphs. Words need not be widely spaced, but the appearance of the style is much improved when a fair white space is maintained between the lines.

Capitals $14\frac{3}{4}$ 10-point. A. T. F. Co. Lower-case $10\frac{1}{4}$

THE SMALLER SIZES

Of Jenson Italic are approved as Useful Substitutes for the regular Italic that accompanies fonts of Roman Type. They have firm lines and are easily readable, even when printed in the pale ink that seems to be now in fashion

Capitals 18 12-point. A. T. F. Co. Lower-case $12\frac{1}{4}$

APPROVED BY ADVERTISERS

Job Printers frequently select this face for Bill-heads, Receipts, and Mercantile Forms that have to be supplemented with words in writing. Its inclination favors the addition of written words.

Capitals 26 18-point. A. T. F. Co. Lower-case $16\frac{1}{2}$

Italic Types of the De Vinne Press

DE VINNE ITALIC

Central Type Foundry

WHY SHOULD LETTER-PRESS PRINTERS

Try to imitate mannerism of Lithography or Copperplate? The three arts are distinct in theory and process, and not to be harmonized. Copperplate and Lithography best fitted for maps, ornament and pictorial illustration; types for strength, simplicity and facile adjustment of letters and words

Capitals 15 — 10-point — Lower-case 11

TYPES NEED BUT LITTLE BRACING

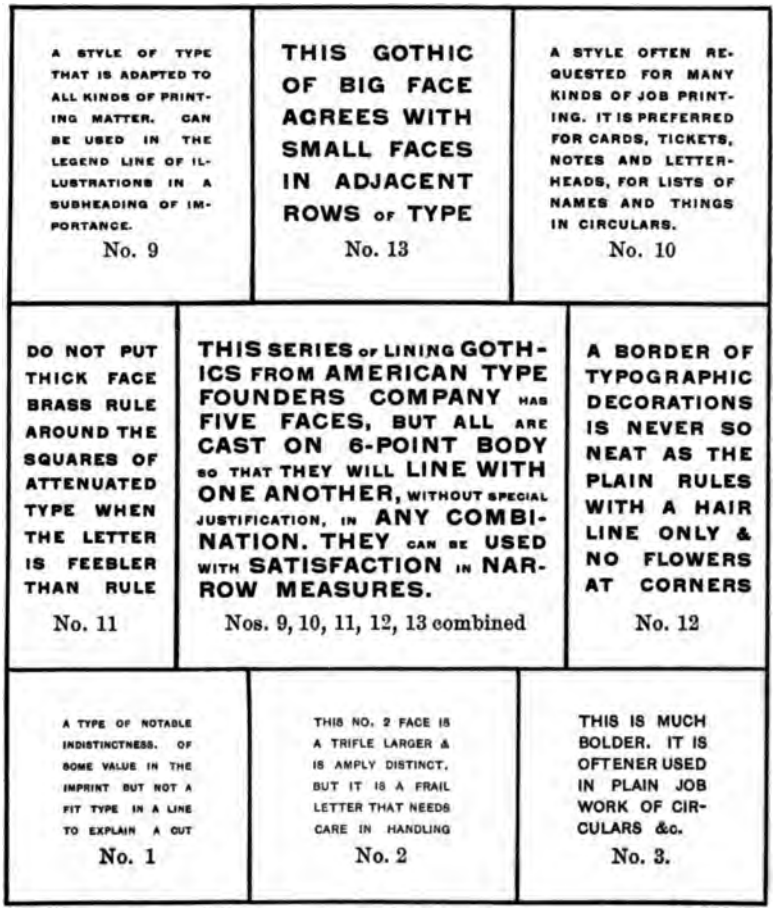
From other branches of Printing. For more than four hundred years they have preserved the Literature of the World, with trifling aid from engraving or photography. Typography still keeps its place at the head of all the Graphic Arts

Capitals 19 — 12-point — Lower-case 14½

Gothics and Runics

LINING GOTHIC

A. T. F. Co.



THE SIZES HERE NUMBERED NOS. 1, 2, 3, 4 ARE CAST ON NONPAREIL OR 6-POINT BODY TO LINE WITH ONE ANOTHER AND WITH A CORRELATED SERIES OF FIRMER FACE NUMBERED 9, 10, 11, 12, 13. THESE FONTS HAVE UPRIGHT LINES, BUT AN INTERMEDIATE SERIES, NUMBERED 5, 6, 7, 8, HAVE BACKWARD SLANTING LETTERS KNOWN AS BACKSLOPE GOTHIC. **SEE PAGE 337**

No. 4

GOTHICS

A FULL ALPHABET OF LOWER-CASE

and Figures are furnished with this font of Pearl Gothic. This face has been found a useful substitute for ordinary italic in the composition of matter in which it is necessary to crowd a deal of matter in small space as in indexes, advertisements and the descriptions of annotated illustrations, and yet give to print modified display. Note that it has two nicks. Of this font we have Two Job Cases. Do not mix with the three-nicked type of same foundry, which is a trifle smaller in face and has no lower-case.

Capitals $10\frac{1}{2}$ 5-point, old body, 2 nicks, Conner Lower-case 7

THIS FACE OF PEARL GOTHIC, CAPITALS ONLY, HAS THREE NICKS ON THE BODY. IT IS FROM THE OLD CONNER FOUNDRY. DO NOT MIX ITS CAPITALS WITH THE PEARL GOTHIC OF TWO NICKS, WHICH HAS A SERIES OF LOWER-CASE, AND IS OF A LARGER FACE.

Capitals 9 Conner 5-point, old body

THIS VERY BOLD FACE OF PEARL GOTHIC

from the Farmer Foundry has lower-case and figures, and Regular Accents for French. Of this font we have one and a half cases and an Accent Case. It mates well with Farmer Gothic, Nos. 2 and 3.

Capitals $11\frac{3}{4}$ 5-point, old body Lower-case $8\frac{3}{4}$

The word Gothic is used by many persons as a proper synonym for what is rude or coarse, unfinished or disagreeable. The name was given with propriety many centuries ago to the work of the barbarians who devastated the south of Europe, but now the word has a new application. Gothic defines the most finished forms of church architecture in which "stone is made to look like lace" as well as to medieval manuscripts in which the general somberness of the letter is redeemed by profuse ornamentation with gold and bright color. In England Gothic type is called Grotesque or Sans-serif.

GOTHIC

SIX-POINT GOTHIC NO. 7

also from Farmer Foundry, is apparently of the same face as the Pearl Gothic of two-nicks of that foundry. But it is on the 6-point body and can be used, although it does not line with all faces of nonpareil or 6-point roman. Its capitals may be used to advantage in catch lines; its lower-case in the minor legend lines under small illustrations.

Capitals $9\frac{1}{4}$ 6-point No. 7. Farmer Lower-case $6\frac{1}{2}$

SHOWS TO BEST ADVANTAGE
as a sub-heading when the line is short and surrounded by an abundance of white space

Capitals 21 10-point No. 3, old body. Farmer Lower-case 14

ITS SIMPLE CONSTRUCTION
without serifs and with plain and bold lines make it one of the most readable faces of type

Capitals $20\frac{1}{2}$ 12-point No. 4, old body. Conner Lower-case 15

A SLIGHTLY EXPANDED FACE OF GOTHIC BUT WITHOUT FIGURES OR LOWER-CASE

Capitals 17 8-point No. 200, old body. Bruce

ANOTHER BROAD FACE OF CAPITALS ONLY

Capitals $19\frac{1}{4}$ 10-point No. 200, old body. Bruce

HAS CAPITALS
SMALL CAPITALS

Capitals 52 28-point No. 5, old body. Farmer Small capitals 40

GROTESQUE GOTHIC

THIS SERIES OF GOTHIC CAPITAL LETTERS CONSISTS OF SEVEN SIZES, RANGING FROM 6-POINT TO 22-POINT. IT IS OF SKELETON OR HAIR-LINE FACE, AND THE LETTERS ARE FITTED WITH UNUSUAL CLOSENESS

6-point, old body **Capitals $9\frac{1}{4}$**

IT HAS NO LOWER-CASE SORTS, BUT ITS FIGURES ARE OF FULL HEIGHT AND GOOD FORM AND LINE NEATLY WITH THE CAPITAL LETTERS

Capitals $10\frac{3}{4}$ **8-point, old body** **Small capitals $9\frac{1}{4}$**

THE NAME GROTESQUE SEEMS TO BE GIVEN TO IT TO EXPLAIN THE PRESENCE OF THE FEW QUIRKS ADDED TO A FEW CAPITALS

10-point, old body **Capitals $13\frac{1}{2}$**

THE SIZES 8- 12- AND 14-POINT HAVE A SERIES OF SMALL CAPITALS, AND THEIR SMALL CAPITALS ALSO HAVE FIGURES

Capitals $16\frac{1}{4}$ **12-point, old body** **Small capitals $13\frac{1}{2}$**

A STYLE OF TYPE OF MOST USE IN TYPE WORK OF GREAT LIGHTNESS & DELICACY

Capitals 18 **14-point. old body** **Small capitals 16**

THIS SIZE HAS NO SMALL CAPITALS

18-point, old body **Capitals $22\frac{1}{4}$**

LARGER SIZES NEED SPACING

22-point, old body **Capitals 28**

GOTHIC NO. 10

Cincinnati

ALL SIZES OF THIS NO. 10 GOTHIC SERIES HAVE FIGURES BUT THEY HAVE NO LOWER-CASE

Capitals 15½ 8-point, old body

THE FACE WHOLLY COVERS THE BODY

Capitals 19½ 10-point, old body

NO ROOM LEFT FOR A LOWER-CASE

Capitals 23 12-point, old body

ROOM FOR INTERIOR QUIRKS

Capitals 27 16-point, old body

INTENDED TO GIVE IT ADDITIONAL GRACE

Capitals 34 18-point, old body

SEEMS TOO SEVERE IN SIMPLICITY

Capitals 40½ 22-point, old body

ARE QUIRKS OF REAL GRACE?

Capitals 52 28-point, old body

GOTHIC No. 127

American Type Founders Company

GOTHIC NO. 127 HAS A LARGE FACE ON A VERY SMALL BODY. NO SHOULDER. PLAIN FIGURES

Capitals $16\frac{1}{2}$ 8-point

ITS TEN-POINT SIZE IS ALSO LARGE HERE ARE ITS BOLD FIGURES 1234567890

Capitals $20\frac{1}{2}$ 10-point

GOTHIC No. 123

American Type Founders Company

GOTHIC NO. 123 HAS A SMALLER FACE

Its lower-case sorts do not project over its body, and its capitals will line truly with many faces of regular roman. But it is exceedingly feeble in its general effect, and shows to best advantage when it is set for an entire paragraph. Its capitals are good for catch lines of pamphlets or running titles of long lines that are intended to receive much wear on long editions of presswork.

Capitals $13\frac{1}{2}$ 8-point Lower-case $9\frac{3}{4}$

THE TEN-POINT OF THIS FACE

has more firmness of face and is occasionally selected for paragraphs in a modified display and for short note circulars. It lines with many roman text types, but is not distinct enough for side headings. Here are its figures: 1234567890.

Capitals $16\frac{3}{4}$ 10-point Lower-case 12

LIGHT-FACE GOTHIC No. 201

THE LIGHT-FACE GOTHIC No. 201 OF THE BRUCE FOUNDRY has for each size a complete series of lower-case sorts and figures. The figures are modeled on the old-style forms of uneven height and not on line with the capitals. This size, on nonpareil body, is in two cases, and it has lower-case sorts and accents.

Capitals 10· Lower-case 7
6-point, old body. Bruce

THE SIZES FROM SIX-TO TWELVE-POINT of this No. 201 style are of most service in the more dainty and delicate forms of Job printing. Not so pleasing in Advertisements and Book Work.

Capitals $11\frac{3}{4}$ Lower-case $8\frac{3}{4}$
8-point, old body. Bruce

IT LINES NEATLY WITH SOME ROMANS
But it is not emphatic and makes but a feeble display with Roman.
This size also has some French accents

Capitals $14\frac{1}{4}$ 10-point, old body. Bruce Lower-case 10

THIS VARIATION OF THE NEW GOTHIC FACE
From the Farmer Foundry, is on Small-pica body and on a narrower set.
It has Two Sets of Figures — 1 2 3 4 5 Regular and $_{6\,8\,9\,0}$ Inferior

Capitals $13\frac{1}{4}$ 11-point, old body, No. 7. Farmer Lower-case 9

THIS SIZE HAS FIRMER LINES
But it must be classed as a Gothic of very Light Face.
Of this font we have two cases

Capitals 20 12-point, old body. Bruce Lower-case $11\frac{3}{4}$

ITS CAPITALS NEED SPACES
Between all letters too closely fitted

Capitals 28 18-point, old body. Bruce Lower-case 19

THE UNSPACED ES
or HIM is unsightly

Capitals $41\frac{1}{2}$ 24-point, old body. Bruce Lower-case 30

LINING GOTHIC No. 520

From the American Type Founders Co.

THIS CUT

42-point Capitals $86\frac{1}{8}$

OF NO. 520

36-point Capitals $75\frac{1}{3}$

LINING GOTHIC

30-point Capitals 56

HAS ONLY EIGHT BODIES AND NO

24-point Capitals 48

LOWER-CASE LETTERS

18-point Capitals 38

THE BODIES CAN BE COMBINED

12-point Capitals $26\frac{1}{3}$

TO LINE ONE WITH ANOTHER BY A PROPER

10-point Capitals $20\frac{1}{2}$

ARRANGEMENT OF THE LEADS AND QUADRATS THAT HAVE BEEN CAST ON THE POINT SYSTEM FOR THIS PURPOSE

8-point Capitals 16

GOTHIC

IS A MISLEADING NAME

NOT AN OUTGROWTH OF BLACK-LETTER

IT IS A RUDE IMITATION OF THE EARLIEST FORMS OF ROMAN LETTER CUT IN STONE

THIS FACE OF TYPE

IS KNOWN IN GREAT BRITAIN AS

GROTESQUE

IT IS THE SIMPLEST FORM OF LETTER, WITH STROKES NEARLY UNIFORM IN THEIR THICKNESS, AND WITHOUT SERIFS, FOR WHICH REASON IT IS SOMETIMES CALLED

SANS-SERIF

THE LINING GOTHIC No. 520 TYPE

LINING GOTHIC No. 545

From the American Type Founders Co.

THIS LINING GOTHIC No. 545 Has been planned and cast that its many
Capitals $12\frac{1}{2}$ 6-point Lower-case $9\frac{1}{2}$

VARIED SIZES OF CAPITALS and lower-case can be combined
Capitals 14 8-point Lower-case $10\frac{1}{2}$

MUCH MORE READILY than with the ordinary types and
Capitals 16 9-point Lower-case $11\frac{1}{2}$

TO LINE TRULY WITH one another as needed
Capitals $20\frac{1}{2}$ 10-point Lower-case 14

FOR EXAMPLE: 18-point body can be set
Capitals $22\frac{1}{2}$ 12-point Lower-case $15\frac{1}{2}$

TO LINE WITH the 48-point body
Capitals $26\frac{1}{2}$ 14-point Lower-case $18\frac{1}{2}$

OR a 6-POINT with a 14-point
Capitals 31 18-point Lower-case $21\frac{1}{2}$

WITHOUT a justifying by
Capitals 38 24-point Lower-case $26\frac{1}{2}$

PAPER or cards
Capitals $59\frac{1}{2}$ 36-point Lower-case $40\frac{1}{2}$

POINT system
Capitals $70\frac{1}{2}$ 42-point Lower-case $47\frac{1}{2}$

SURE lining
Capitals 80 48-point Lower-case 53

The bold Gothic fashion of letter appears to best advantage when it is represented on a large body.

A PARAGRAPH in Gothic is not very comely, but it is easily read.

Small letters, like the a e s, with crossing lines in center are not clear.

MEETING LETTERS
with tall lines need Uneven Spacing.
Even Spacing produces Unsightly Gaps.

CAPITALS ONLY
or lower-case only
BECOME MONOTONOUS

A SERIES OF LINING GOTHICS
is of service in displayed work.

GOTHIC OF SMALL SIZE OFTEN USED
for legend lines under illustrations.

Gothic needs much Relief of White.

The very thick line upon any body of small size fills up too much of a face.

The De Vinne Press has many other faces of this approved character.

Dense lines produce too little white, much black.

BOLD FACE GOTHIC

THIS FACE OF GOTHIC
Is the practical extreme of boldness. A thicker stroke would make the capitals, figures and lower-case blacker but more indistinct. Of this font we have two cases; one with accents
Capitals $14\frac{3}{4}$ 6-point No. 3, old body. Farmer Lower-case 11

A THICK FACE APPROVED BY ADVERTISERS
Which will take a Generous Supply of Ink. Of this font we have Two Job Cases and some Accents
Capitals 18 8-point No. 2, old body. Farmer Lower-case 13

GOOD FOR FAILING EYESIGHT
Easily Readable without strong Glasses. Of this font we have One Pair of Cases and One Job Case with a few Accents
Capitals $22\frac{1}{2}$ 10-point No. 2, old body. Farmer Lower-case 16

OF SERVICE IN HAND-BILLS
No Uncertainty in any Type. Of this font we have One Pair of Cases
Capitals 28 12-point No. 2, old body Lower-case $18\frac{1}{2}$

SHOWS RED INK
Better than fat-face Types
Capitals 38 18-point No. 203, old body. Bruce Lower-case 27

STYLE GLOOMY
as in a Black-letter
Capitals 50 24-point No. 203, old body. Bruce Lower-case $54\frac{1}{2}$

BOLD-FACE GOTHIC

SANS-SERIFS

Capitals $53\frac{1}{2}$ 28-point No. 2, old body. A. T. F. Co. Has no lower-case

MOURNFUL

Capitals 70 36-point No. 200, old body. Bruce Has no lower-case

LETTER

Capitals 100 48-point No. 200, old body. Bruce Has no lower-case

THIS FACE OF NONPAREIL GOTHIC

from the Farmer Foundry is frequently selected by advertisers for a list of articles to be displayed in separate lines and in narrow columns. So treated they should have, when space will allow, double leads between the lines

Capitals $10\frac{1}{2}$ 6-point, old body. Farmer Lower-case $7\frac{1}{2}$

THIS BOLD FACE OF GOTHIC

does not line neatly with any ordinary lower-case of roman, but even with this defect it is preferred by many writers of catalogues for the side headings of solid paragraphs

Capitals $16\frac{1}{2}$ 8-point No. 3, old body. Farmer Lower-case 12

FIGURES SHOW MUCH CRUDITY

Capitals 25 12-point No. 200, old body. Bruce

IT HAS BOLD LETTERS AND PLAIN FIGURES

Capitals $32\frac{1}{4}$ 16-point No. 200, old body. Bruce

Types of the De Vinne Press

CARD GOTHIC

AN IMITATION IN TYPE

Of the fancies of an Engraver of Business Cards and Ceremonial Stationery, much admired in its time for its "artistic" disregard of accepted usage in the formation of letters. Of this size we have two pairs and one job case

ITS SMALL CAPITALS ARE DECIDEDLY ITS MOST PLEASING FEATURE

Capitals, $22\frac{1}{4}$ Small-capitals, 19 Lower-case, 19
18-point, old body

THIS CARD GOTHIC

Of Larger Face has no series of Small Capitals. Its figures are good; its capitals are incoherent. Do not select capitals for ordinary work without order

Capitals $28\frac{1}{4}$ 24-point, old body Lower-case $12\frac{1}{4}$

BACKSLOPE LINING GOTHIC

Has figures, but no lower-case

THE 4 FACES OF THIS BACKSLOPE LINING GOTHIC DIFFER IN SIZE AND HEIGHT BUT ALL ARE ON THE BODY NONPAREIL. EACH FACE CAST TO LINE NEATLY WITH THE OTHER FACES IN SERIES IN ANY COMBINATION. DON'T MIX IN HASTE. LOOK AFTER THE NICK IN COMPOSITION. THIS SERIES HAS NO LOWER-CASE; BUT IT DOES HAVE PROPER FIGURES FOR EVERY SIZE No. 5	BACKSLOPE CAN BE USED PROPERLY IN A LIST OF NAMES OF PERSONS OR OF PLACES IN NARROW COLUMNS PLACED BY THE SIDE OF A PAGE THE THICKNESS OF THE TYPES VARIES IN EVERY SERIES FROM 7 TO 11¾ EMS PICA, AND THIS VARIATION IN WIDTH IS AN AID TO EVEN SPACING AND TRUE JUSTIFICATION. No. 7	DO NOT USE THIS SERIES OF BACKSLOPE TYPES WITH THE REGULAR ITALIC OR SLANTED SCRIPT. THE CONTRAST OF THE STRONG BACKWARD SLANTS OF ONE WITH FORWARD SLANTS OF OTHER IS FORCIBLE AND NOT AGREEABLE. THESE BACKSLOPES ARE NOT TOTALLY ACCEPTABLE WITH THE ROMAN TYPES THAT HAVE STEMS OF UPRIGHT LINES No. 6
OUR LIMITED COLLECTION OF SMALL GOTHIC FACES COMES FROM MANY FOUNDRIES AND THEY NEED A DEAL OF CARE TO PREVENT CONFUSION. BUYERS OF PRINTED MATTER WHO LIKE DAINTINESS AND DESIRE AN IMITATION OF THE LETTERING STYLE OF ENGRAVERS ON COPPER, PREFER THIS SERIES FROM THE AMERICAN TYPE FOUNDERS COMPANY, IN WHICH THIRTEEN DISTINCT FACES ARE CAST ON NONPAREIL BODY. THE FACES ARE NOT STRICTLY HARMONIOUS IN THICKNESS OF LINE BUT THEY SHOW CORRELATION AND CAN BE USED TOGETHER. No. 8		

These faces are on 6-point body and are made to line.

For an inclined Gothic with the regular Italic slant see pages 309-310. There are three series, and each one has lower-case sorts.

GOTHIC CONDENSED No. 240

Bruce

This series consists of nine sizes ranging from 6- to 48-point.

The absence of serifs permits the gothic character to be huddled until it is hard to read, but the style is much favored by advertisers for it enables many letters to go in one line.

All the sizes in this series have figures and lower-case sorts.

All shapes of gothic may need occasional letter spacing for capitals, which can be a hair space in the smaller and a 5-to-em space in the larger sizes.

It also needs generous leading. A condensed gothic of firm face, unleaded and filling the body, makes composition hard to read.

TO THE ADVERTISERS WHO DESIRE PLAINNESS AND SIMPLICITY

no form of type seems to promise better service than that which American type founders have labeled Gothic. It has no serifs. As a rule, all its strokes are of same width, and no stroke is without a definite legible purpose. The eye is not confused by hair-lines that carry with them no meaning.

Capitals 9 6-point, old body Lower-case $6^{3}/_{4}$

FOR A SINGLE LINE OF DISPLAY IN CAPITALS OR LOWER-CASE,

Gothic fully meets the advertiser's need, when it has been selected for a proper size of width and stem, but it calls for discretion in spacing and leading.

Capitals 11 8-point, old body Lower-case $8^{1}/_{4}$

NO CHARACTER IS MORE DISAPPOINTING

when it has been composed for a solid paragraph of many lines. Composition in unleaded Gothic type always presents a crude, scraggy and huddled appearance.

Capitals 14 10-point, old body Lower-case 10

A LONG PARAGRAPH SET UP SOLID

entirely in Gothic of firm face is not so readable as the same matter would be if set in roman of lighter face.

Capitals $17^{1}/_{4}$ 12-point, old body Lower-case 13

GOTHIC CONDENSED No. 240

Bruce

SERIFS AND HAIR-LINES ARE USEFUL
They keep types apart and aid readability

Capitals 21 18-point, old body Lower-case 16½

SIMPLICITY IS DESIRABLE
But legibility is even more important

Capitals 24½ 22-point, old body Lower-case 18½

THIS SERIES OF GOTHIC TYPE
Has Good Figures in all its Sizes

Capitals 27½ 28-point, old body Lower-case 23

ALL GOTHIC CAPITALS
Need a Spacing of Letters

Capitals 33 36-point, old body Lower-case 28½

VERTICAL LINES
Maycrowdtooclosely

Capitals 40 48-point, old body Lower-case 34

GOTHIC CONDENSED

THESE LINES ARE VERY MUCH TOO THICK. TAKE NOTE OF THE OBSCURITY OF THE CONDENSED TYPES

Capitals $7\frac{1}{2}$ 5-point, old body, No. 243 A. T. F. Co.

THIS SIZE HAS NO LOWER-CASE, BUT IT HAS WELL-DEFINED FIGURES

Capitals $11\frac{1}{2}$ 10-point, old body, No. 242 Bruce

THIS CONDENSED TYPE TAKES IN MANY LETTERS TO A LINE, BUT IT HAS NO CLEAR LOWER-CASE

Capitals 15 12-point, old body, No. 242 Bruce

AND THE LETTERS ARE THIN AND SOMEWHAT INDISTINCT. NO LOWER-CASE

Capitals $18\frac{1}{2}$ 16-point, old body, No. 242 Bruce

THINNER THAN THE FACE ABOVE

But it has a lower-case on great-primer body

Capitals 18 18-point, old body, No. 2. Farmer. Lower-case $14\frac{3}{4}$

IT IS THE ADVERTISER'S CHOICE

For the display of a line of many words

Capitals $21\frac{1}{4}$ 20-point, old body, No. 242. Bruce. Lower-case $17\frac{3}{4}$

BUT IT NEEDS THE RELIEF

of Smaller type or of White Blanks

Capitals $24\frac{1}{2}$ 24-point, old body, No. 2. Farmer. Lower-case $20\frac{1}{2}$

GOTHIC CONDENSED No. 37

From the Conner Foundry

AN OLD FORM OF GOTHIC
In 3 series: Capitals, Lower-case and SMALL CAPITALS with figures

22-point

Capitals $27\frac{1}{2}$ Lower-case $20\frac{1}{2}$ Small Capitals $21\frac{1}{2}$

THE SMALL CAPITALS OF THIS SERIES
Can be used separately so as to provide EIGHT SIZES OF CAPITAL LETTERS

18-point

Capitals $20\frac{1}{2}$ Lower-case 16 Small Capitals $15\frac{3}{4}$

FOR LINES THAT HAVE MANY WORDS
Like names in advertisements of book publishers THIS NO. 37 SERIES WILL BE OF SERVICE

12-point

Capitals $15\frac{1}{2}$ Lower-case $13\frac{1}{4}$ Small Capitals $12\frac{1}{4}$

CONDENSED GOTHIC HAS ITS LIMIT OF USEFULNESS
It must not be huddled. It needs the relief of white space or the FREE USE AROUND IT OF SMALL AND GRAY ROMAN TYPE

10-point

Capitals $12\frac{1}{4}$ Lower-case $10\frac{1}{4}$ Small Capitals 11

GOTHIC CONDENSED

NOT CLOSELY FITTED
Has white between its letters

Capitals 33 24-point, old body, No. 242. Bruce. Lower-case $23\frac{1}{2}$

BOLD AND BLACK
with thick lower-case
1234567890

Capitals $42\frac{1}{2}$ 36-point, old body, No. 242. Bruce. Lower-case 33

CAPITAL LETTERS ONLY

Capitals 35 36-point, old body, No. 241 Bruce

NEEDS SPACING

Capitals 44 40-point, old body, No. 242 A. T. F. Co.

GOTHIC CONDENSED No. 123

A. T. F. Co.

A CONDENSED GOTHIC WITH PLAIN FIGURES

Will prove of good service in labels or advertisements in which much matter has to be crowded in a very small space

Capitals $10\frac{1}{2}$ 8-point Lower-case $7\frac{3}{4}$

WHEN USED IN CONSECUTIVE LINES

Composition will require wide leading and sometimes double leading

Capitals $12\frac{3}{4}$ 10-point Lower-case $9\frac{3}{4}$

ELZEVIR LINING GOTHIC No. 2

A. T. F. Co.

THE TYPOGRAPHIC PRINTERS OF GERMANY

Recently have protested to the Type Founders of that country against the needless making of any new style that closely imitates another style by a rival founder

Capitals $14\frac{2}{3}$ 10-point Lower-case $11\frac{2}{3}$

FACES THAT SEEM TO BE ALIKE

Produce confusion in any printing-house. They do not benefit the buyer; they do increase expense

Capitals $16\frac{3}{4}$ 12-point Lower-case $13\frac{1}{4}$

AN EXCESS OF NEW FACES

Does not improve, but damages composition

Capitals 20 14-point Lower-case 16

RONALDSON GOTHIC

From the American Type Founders Co.

WERE MORE FACES OF GOTHIC needed for useful or decorative printing?
Capitals 11 — 8-point — Lower-case 10

WERE THERE NOT ENOUGH to please fastidious tastes?
Capitals 14 — 10-point — Lower-case 12

ADVERTISERS SAY NO; We want something fresh
Capitals $15\frac{1}{2}$ — 12-point — Lower-case $13\frac{1}{3}$

THE RONALDSON GOTHIC is a recent production
Capitals $16\frac{1}{3}$ — 14-point — Lower-case $14\frac{1}{2}$

MANNERISMS of a decided novelty
Capitals $21\frac{2}{3}$ — 18-point — Lower-case $18\frac{3}{4}$

SOME STUDY NEEDED to discern these novel mannerisms
Capitals $26\frac{1}{2}$ — 24-point — Lower-case $22\frac{2}{3}$

STIFF CURVES in small
Capitals $34\frac{1}{8}$ — 30-point — Lower-case $29\frac{1}{3}$

and ROUNDED types
Capitals 40 — 36-point — Lower-case $34\frac{1}{8}$

IT SHOWS black
Capitals $48\frac{3}{4}$ — 48-point — Lower-case $43\frac{1}{3}$

ECCENTRICITIES

A LINE OF TYPE can be bent in the form of a circle, to any arc of a circle, in serpentine curve, or it can be twisted upward or downward at any inclination. All these experiments in what properly may be called

TYPOGRAPHICAL GYMNASTICS

are attempts to force squarely constructed types in curved or angled positions for which they were never designed, and into which they can be unmechanically fitted only at

A Serious Waste of Time

The unavoidable increase of expense in a composition of this character is usually greater than was estimated, and many times more than that of plain work. After an inspection of composition so constructed these questions of doubt may arise:

IS ANY FORM OF ECCENTRIC COMPOSITION WORTH ITS EXTRA COST?

An advertisement is written to be read and remembered, but which one of its features makes most lasting impression on the reader: the ingenuity of the compositor? or the words and the plain

INTENTION OF THE ADVERTISER?

THE RONALDSON GOTHIC TYPE

LINING SCHOEFFER OLD-STYLE No. 2

From the American Type Founders Co.

WHY IS THIS TYPE NAMED OLD STYLE? It is plain, but it has no old-style features
Capitals 10 8-point Lower-case 8

ALTHOUGH THIN IT IS BOLD. It does not lose clearness by its thinness
Capitals 12 10-point Lower-case 9

UNLIKE MANY OF THE GOTHICS in other specimen pages
Capitals 14½ 12-point Lower-case 11

THE STRUCTURAL LINES are not of the same width
Capitals 17½ 14-point Lower-case 13

THE THINNER LINE Occasionally Attached
Capitals 21 18-point Lower-case 15½

ADDS MUCH to needed perspicuity
Capitals 27½ 24-point Lower-case 21

REGARD THE white within
Capitals 34½ 30-point Lower-case 25½

THE TYPES as an aid to
Capitals 41 36-point Lower-case 31

RESTFUL reading
Capitals 54 48-point Lower-case 40

WITH comfort
Capitals 68 60-point Lower-case 49½

RAISED LETTERS FOR THE BLIND
of Gothic form, read by the sense of touch.

TYPES OF METAL cast upon square and solid bodies are not constructed for flattening or compression, or even to be curved to the arc of a circle. Types set up to form words are equally inflexible. There are few words that can be contracted wisely. To shorten words, as was done by the early copyists, is now rated as an exhibit of carelessness or ignorance.

Many advertisers prefer

GOTHIC TYPE

as the most readable form of letter.

GOOD TASTE orders that words shall be printed in full, and that they shall be divided at ends of lines on syllables only. It is to keep together the syllables, and to prevent the division of words, that condensed types are kept in use.

THE REMOVAL OF SERIFS enables letters of a Gothic shape to be moderately compressed without much loss of legibility, but the extra-condensed and hair-line Gothics give a strain to weak eyes. Use them only when ordered.

HAIR-LINE GOTHICS and all weak characters are admirable exhibits of the skill of the designer, but they are torment to all who need and do not make use of strong glasses.

LINING SCHOEFFER is an acceptable type for a heading in a compacted advertisement, or for a paragraph of many words. The broader form of Gothic is more pleasing when it can be surrounded by plenty of white space.

THE LINING SCHOEFFER OLD-STYLE No. 2 TYPE

Types of the DeVinne Press

DELLA ROBBIA

Bruce

DELLA ROBBIA

Capitals 45 30-point

IS A NEW VARIETY OF LIGHT-FACED GOTHIC

That preserves many Old-Style mannerisms. For Advertisements set in open style, with abundance of surrounding white space, for Pamphlet Covers and Announcements intended to convey a suggestion of Good Taste in the selection of Type, Della Robbia will prove a useful addition to typography

Capitals $11\frac{3}{4}$ 8-point Lower-case $7\frac{1}{2}$

DELLA ROBBIA WAS A SCULPTOR

Of Florence in the Fifteenth Century and eminent as the Designer, Modeler and Maker of a peculiar form of Glazed Pottery for Architectural Decorations. Many buildings in Florence, Siena and Venice are enriched with his productions that have the qualities of Pure Sculpture

Capitals $16\frac{1}{4}$ 10-point Lower-case $10\frac{1}{4}$

HIS LETTERING IN SCROLLS

For the Legend Lines of his Decorations, always in Capital Letters, is in the Simple and Unconventional Style then preferred by Artists of the Italian Renaissance

Capitals $18\frac{1}{2}$ 12-point Lower-case $11\frac{1}{3}$

NEEDS LEADS AND SPACE

Capitals $29\frac{1}{4}$ 18-point

TO SHOW ITS MERIT

Capitals $37\frac{3}{4}$ **24-point**

ORNAMENTED No. 1538

Bruce

A FACE OF GOTHIC THAT TAKES A LITTLE ORNAMENTATION

Without any impairment of its legibility. Note the simplicity of its ornament: short and weak serifs; slight curves that vary the monotony of straight lines and hard angles

Capitals $9\frac{1}{2}$ 8-point, old body Lower-case 7

MAY BE FOUND ACCEPTABLE AS A TEXT LETTER

Does good service in the lettering of names on the backs of paper-labeled books

Capitals 11 10-point, old body Lower-case $8\frac{1}{4}$

SOME LETTERS PROVIDED WITH TWO FORMS

Those that have no curving pendents are preferred for ordinary work

Capitals $13\frac{1}{2}$ 12-point, old body Lower-case $9\frac{1}{2}$

FIGURES MADE FOR ALL THE SIZES

Of same height as the capitals and equally clear

Capitals $19\frac{3}{4}$ 18-point, old body Lower-case $13\frac{1}{2}$

IN WIDE-LEADED COMPOSITION

Useful style of Type for Display

Capitals 27 24-point, old body Lower-case 18

BEAUTY OF SIMPLICITY

In Capitals or Lower-case

Capitals $34\frac{1}{2}$ 36-point, old body Lower-case $22\frac{1}{2}$

Types of the De Vinne Press

RUNIC No. 641

Bruce

THE HOOD DOES NOT MAKE THE MONK. OLD LATIN PROVERB

The addition of one characteristic or pleasing feature to a dress does not give perfection

Capitals 9 6-point, old body Lower-case $6\frac{3}{4}$

GOOD TYPE NOT ENOUGH FOR A GOOD BOOK

Types must be composed and arranged throughout with neatness and good taste to please a critical reader

Capitals $12\frac{1}{2}$ 8-point, old body Lower-case $10\frac{1}{2}$

ACCURACY IS ALWAYS OF FIRST IMPORTANCE

There must be no faults in its Orthography, and in the use of Capitals, Italic and points of Punctuation

Capitals $14\frac{1}{2}$ 10-point, old body Lower-case $12\frac{1}{2}$

SPACING, LEADING AND BLANKING

Should show uniform treatment on all pages

Capitals 19 12-point, old body Lower-case 15

PAPER that imbibes INK

Capitals $37\frac{1}{4}$ 24-point, old body Lower-case 28

NEEDED FOR PRESSWORK

Capitals $29\frac{1}{2}$ 20-point, old body

HARSH OR ROUGH PAPER

Is always hurtful to Type and Plates

Capitals $23\frac{1}{2}$ 18-point, old body Lower-case $18\frac{1}{2}$

RUNIC No. 640

Bruce

IN THE PRESSWORK OF DISPLAY LINES

planned for Red or Pale Inks, and especially for Rubricated Title-pages, approved styles of Roman Capitals will be found too weak. Their lines are thin and do not show enough of color

Capitals $9\frac{1}{4}$ 6-point, old body. Farmer Lower-case 8

TO PRODUCE THE NEEDED PROMINENCE, TYPES OF THICKER LINES MUST BE USED

Capitals $12\frac{1}{4}$ 8-point, old body

BUT THE TYPE SELECTED MUST BE EQUALLY GRACEFUL

Capitals 15 10-point, old body

A LIGHT-FACED RUNIC MEETS THIS NEED

Capitals $18\frac{1}{2}$ 12-point, old body

IT IS USED BY FRENCH PRINTERS

Capitals 24 16-point, old body

WITH A PLEASING EFFECT

Capitals $29\frac{3}{4}$ 20-point, old body

FIGURES TO ALL THE

Capitals $37\frac{1}{2}$ 24-point, old body

RUNIC FACES ARE

Capitals 46 36-point, old body

OF GOOD CUT

Capitals $57\frac{3}{4}$ A. T. F. Co. 44-point, old body

RUNIC EXTENDED No. 643

Bruce

THIS FACE IS CALLED

Square Runic by many Compositors. It is Not an Expanded, but it needs a short name to differentiate it from the Condensed Runic of a preceding page.

Capitals 31 18-point, old body Lower-case $21\frac{1}{2}$

IT IS NOT AN ANTIQUE

Nor yet a Roman of thickened lines, but it has some of the boldness of an Antique and the simple lines of the Roman. Its chief peculiarity is its squareness with pointed serifs.

Capitals $23\frac{1}{2}$ 12-point, old body Lower-case 17

IN THE SCANDINAVIAN LANDS

Sweden, Denmark and Norway, are thousands of inscriptions in the ancient alphabet of the heathen Northmen, which is called Runic. Similar records are scattered over the regions which were settled or overrun by the Baltic tribes.

Capitals $17\frac{1}{4}$ 10-point, old body Lower-case $12\frac{1}{4}$

OLD RUNIC WRITING WAS CUT

in the direction of the grain, as may be seen in the case of some of the "Clog Almanacs" which are still in existence. Horizontal Lines would therefore be inadmissible and would give place, as a matter of graphic convenience, to lines running obliquely across the grain. Isaac Taylor, "The Alphabet," vol. ii., p. 221.

Capitals 15 8-point, old body Lower-case $10\frac{1}{2}$

Antique, Ionic, Doric, etc.

ANTIQUE No. 302

Bruce

MANY INDESCRIPTIVE NAMES ARE GIVEN TO ANTIQUE

In Great Britain it is Egyptian; in America deviations from the earlier forms are called Ionic, Doric, Clarendon, Old-style, Celtic, Runic, etc. These slight differences are made more apparent by an expansion or condensation of the characters. The model is always that of ordinary Roman type. Its acceptability depends on the preservation of its simplicity and legibility, entirely free from eccentric or fantastic additions. The addition of the simplest quirk or flourish at the termination of any flat stroke would be enough to put it out of favor with all discerning readers. ÀÁÈÇÑàáâäèéìíóöüçñ

Capitals 11 5-point Lower-case 8

FIVE-POINT ANTIQUE 302 OF BRUCE

Has been used with approval as the text letter for dainty little advertising pamphlets. This 6-point body is equally serviceable for that purpose and especially for presswork in red ink or pale color

Capitals $13\frac{1}{4}$ 6-point, old body Lower-case $9\frac{1}{2}$

A USEFUL TYPE FOR SUBHEADINGS

Its lower-case sorts frequently used in displayed job work. It has a fair supply of accents for French and Spanish

Capitals $13\frac{1}{2}$ 8-point; also 8-point, old body Lower-case $10\frac{1}{2}$

THIS 10-POINT OF 302 FACE

Is also largely used for subheadings to roman lower-case with tall, round letters that are low on the body. It has accents and figures

Capitals 18 10-point, old body Lower-case $13\frac{3}{4}$

AN ORDERLY TYPE

Does not spoil Expression

Capitals 39 22-point, old body Lower-case $27\frac{3}{4}$

SYMMETRICAL

In all its Characters

Capitals 48 28-point, old body Lower-case $32\frac{1}{2}$

READintwilight

Capitals 60 36-point, old body Lower-case 41

Types of the DeVinne Press

ANTIQUE

THIS FONT SELECTED FOR THE SMALLER DISPLAY

type of the Century Dictionary is in large supply. We have twenty-seven job cases all provided with accents for French and Spanish and diacritical marks for educational work. It has the boldness of the Antique character while it is almost as thin as ordinary roman. It is not too black to be used in a mass for text type

Capitals $10\frac{1}{4}$ 6-point, Dictionary. Bruce Lower-case $8\frac{1}{2}$

ANOTHER FONT OF ANTIQUE TYPE

Not cast on the Point System to insure perfect justification with the roman faces and old bodies of the Farmer Type Foundry

Capitals 13 6-point No. 5, old body. Farmer. Lower-case 9

THIS FACE IS THE SYMMETRICAL ENLARGEMENT

of the 6-point previously noticed. It was selected for the larger display type of the Century Dictionary. It has a large supply of accents and diacritical marks

Capitals 14 8-point, old body, Dictionary. Bruce Lower-case 10

THIS FACE IS PRECISELY THE SAME AS

that of the 8-point last noticed but it is cast on the old 9-point body

Capitals 14 9-point, old body. Bruce Lower-case 10

A FONT OF ANTIQUE FROM BOSTON

Reserved for repairs to electrotype plates. Use only on order

Capitals $15\frac{1}{2}$ 8-point, old body. Boston Lower-case 11

HERE IS AN OLD-FASHIONED FACE OF ANTIQUE

more compressed than that used for display type in the Century Dictionary but not so easily readable

Capitals 11 8-point, old body Lower-case 8

ANOTHER FACE OF BREVIER ANTIQUE

From the old Foundry of MacKellar, Smiths & Jordan. Will be found of service in matching old Roman Types

Capitals $16\frac{1}{2}$ 8-point, old body. McK., S. & J. Lower-case $11\frac{1}{2}$

STILL ANOTHER FACE OF BREVIER

Cast by the Farmer Foundry and of use in repairing electrotype plates and in matching old roman fonts. This font has many accents

Capitals 14 8-point, old body. Farmer Lower-case $9\frac{1}{2}$

Antique, Ionic, Doric, etc.

ANTIQUE

TALLER, OF LIGHTER FACE AND NOT SO WIDE AS THE

Ionic of same body. Note that the descending letters j, g, q, y are very short, so designed to give the largest possible space to capitals and the ordinary round lower-case sorts. It makes useful sub-headings for a pamphlet page, but it does not line with roman lower-case letters of the usual height.

Capitals $11\frac{1}{2}$ 6-point No. 125. A. T. F. Lower-case $9\frac{1}{2}$

THIS ENGLISH POINT ANTIQUE NO. 125

and the nine-point that follows are enlargements of same face. A useful substitute for Roman where greater clearness is desired

Capitals $14\frac{1}{2}$ 8-point No. 125. A. T. F. Lower-case $11\frac{1}{4}$

MAY BE USED FOR RUNNING TITLES

Or in any other position where the line will receive unusual wear on the cylinder printing-press

Capitals $16\frac{1}{2}$ 9- on 10-point No. 125. A. T. F. Lower-case 12

HERE IS ANOTHER BASTARD FACE

Long Primer Antique on a Small Pica body, so cast for convenience of lining with plain roman type

Capitals $17\frac{1}{2}$ 10- on 11-point, old body. Farmer Lower-case $12\frac{3}{4}$

THIS 306 FACE OF BRUCE FOUNDRY

will neatly line with a Roman text type of small face. It is the last of a useful and once popular series

Capitals $17\frac{3}{4}$ 10-point, old body, No. 306. Bruce Lower-case 12

BARTLETT OLD-STYLE

Bruce

A CLEAR, MODERN FACE

The old-style features of which are not easily discerned

Capitals $19\frac{1}{4}$ 12-point Lower-case $12\frac{3}{8}$

OLD-STYLE ANTIQUE No. 310

Bruce

USEFUL FOR SUBHEADINGS

One of the few types of display that will line truly with ordinary roman lower-case in a side heading. Has accents

Capitals 14 — 8-point, old body — Lower-case $9\frac{1}{2}$

LOWER-CASE SORTS OF THIS SIZE

Are largely used for side headings in Catalogues set in 10-point old-style. It has many accents

Capitals $17\frac{1}{2}$ — 10-point, old body — Lower-case $11\frac{3}{4}$

A study of the proper construction of the old-style character, as it was made by Dürer, Tory, Van Dyck, and Caslon will show that the intent of the style is the production of a general effect of extreme lightness and clearness. Blackness and solidity are carefully avoided. Contriving a bolder face of letter on this model is consequently a task of some difficulties. Types so made must preserve a good degree of openness within as well as without the letter; but it must also have more of boldness in all its lines of construction without impairing the ruggedness and angularity that are prominent features of old-style. The designer of this series has fairly accomplished this task. The round letters are not high and are nearer the center of the body. There is no undue shortening of the descending letters. There is a fair relief of white space in and around all the characters in all the eleven sizes on metal body. All the smaller sizes have accents. It is a useful substitute for italic in the display of emphatic words in the text, for it lines truly with the most approved cuts of Old-Style Roman, but is not vulgarly ostentatious in this emphasis. áàāéèīíòöūùÇç

Capitals $11\frac{1}{2}$ — 6-point, old body — Lower-case 8

THIS EXTRA FONT

Was bought to show lining with a special body of Roman

Capitals $18\frac{1}{2}$ — 10-point, old body. Farmer — Lower-case $11\frac{3}{4}$

SUBHEADINGS AND SIDE HEADINGS

Are fairly presented in this size which has many suitable accents

Capitals $21\frac{1}{4}$ — 12-point, old body — Lower-case 14

OLD-STYLE ANTIQUE

Selected for the text type of many large books. Has accents

Capitals $31\frac{1}{4}$ — 18-point, old body — Lower-case $20\frac{3}{4}$

OLD-STYLE ANTIQUE No. 310

Bruce

MORE PLEASING

Than letters of Amateurs

Capitals 39 22-point, old body Lower-case $25\frac{1}{2}$

IMPRESSIVE

By its firm Legibility

Capitals $49\frac{3}{4}$ 28-point, old body Lower-case 33

DURABLE

In all Editions

Capitals $70\frac{3}{4}$ 36-point, old body Lower-case $47\frac{3}{4}$

BOLD lines

Capitals $82\frac{3}{4}$ 40-point, old body Lower-case $59\frac{1}{4}$

ARE liked

Capitals $99\frac{3}{4}$ 48-point, old body Lower-case $68\frac{1}{2}$

Types of the DeVinne Press

ANTIQUE
Farmer

RUDER Posters

Capitals 110 One pair cases Lower-case $87\frac{1}{2}$
48-point, old body, on wood. V. W.

CLEAR Readable

Capitals $109\frac{1}{2}$ 48-point, old body Lower-case $67\frac{1}{2}$

THICK in Face

Capitals 118 Lower-case $98\frac{1}{4}$
60-point, old body, on wood. Class II. V. W.

ANTIQUE

Farmer

FULL

Capitals 161 72-point, old body No lower-case

BOLD

Letter

Capitals 148½ 96-point, old body, Condensed Lower-case 116

BIG

Capitals 217½ 108-point, old body No lower-case

ANTIQUE (IONIC)

Farmer

THE type now called Antique in America, introduced in England for the first time about 1815, was excessively broad and bold. Savage, who wrote soon after on Decorative Printing, said that the designer aimed at the broadest possible surface so that it could be covered with ink even to the belittling or obscurity of interior relieving white space. Types so made were of doubtful value even in poster job work; they were rigorously excluded from book work and many varieties of fine job printing. This Ionic which came thirty years later seems to have been the most successful attempt to combine a reasonable degree of boldness with a proper relief of white space.

IONICS OF 6- AND 8-POINT

can be used with propriety as a proper text letter for circulars and notices

Capitals 13 6-point, old body Lower-case $9\frac{1}{2}$

IN ALL KINDS OF WORK NEEDING PLAINNESS

and where the simplest type is in best taste

Capitals 18 8-point, old body Lower-case 12

(We have same face as this on 10-point, old body)

IT HAS THE GRACE OF ROMAN

without the feebleness of sharp hair lines. This copper-faced font has accents for Spanish

Capitals $21\frac{1}{2}$ 10-point, old body Lower-case 15

THE GREAT DEFECT OF IONIC

is that it does not line with Roman lower-case

Capitals $20\frac{1}{2}$ 10-point, old body Lower-case 15

NOT GOOD FOR SIDE HEADINGS

but of service in all modified display

Capitals $25\frac{1}{4}$ 12-point, old body Lower-case $16\frac{1}{2}$

ANTIQUE (IONIC)

Farmer

NOT FIT FOR PRINTING RED
Copper-faced type dims all reds

Capitals $29\frac{1}{2}$ 18-point, old body Lower-case $20\frac{1}{2}$

USEFUL AS ROMAN
For small and bold Handbills

Capitals $36\frac{1}{2}$ 22-point, old body Lower-case $24\frac{3}{4}$

SPACE WITHIN a type
calls for space WITHOUT

Capitals 42 24-point, old body Lower-case 29

1234×=567

36-point, old body, Figures on Wood

SQUARED
form of Ionic

Capitals $85\frac{3}{4}$ 48-point, old body, No. 3 Lower-case $59\frac{1}{4}$

JENSON

From the American Type Founders Company

JENSON IS THE AMERICAN REPRODUCTION

Of the style made by William Morris of the Kelmscott Press, and by him called the Golden Type. He says that he took for his model the Roman letter made by Nicholas Jenson in the Fifteenth Century. It first appeared in 1891, in "The Story of the Glittering Plain." Bibliophiles welcomed the Golden Type as a pleasing return to the simplicity of the early printers, and as a vindication of the superior merit of Old-fashioned Masculine Printing.

Of this we have four cases.

Capitals $13\frac{1}{4}$ 8-point Lower-case $8\frac{1}{2}$

THE JENSON TYPE HERE MADE

Fairly follows the general form and peculiarities of the Golden Type, but it is a trifle bolder and blacker. It is seldom used now as the text type of a new book, for the ordinary reader does not relish it as a type of text. The Jenson type has been selected by amateur printers for reprints of old books, but its too frequent employment on trivial or ephemeral books has disgusted the bibliophile who might have admired the new face if it had been used mainly for standard books. Familiarity has bred dislike

Of this 10-point we have four cases.

Capitals 16 10-point Lower-case $10\frac{3}{4}$

JENSON IS LARGELY USED

For subheadings in newspapers, for advertisements, and in job work. It has the clearness of the best cuts of Old Style with the boldness and durability of an Antique

Of this two cases.

Capitals 19 12-point Lower-case 12

FOR SOME ENGLISH REPRINTS

Many publishers prefer it to the standard forms of Caslon Old-style. Its figures are of proper height and line, and its lower-case is close set and compact in all combinations. For Jenson Italic in four of the smaller sizes see page 319

Capitals 23 14-point Lower-case $14\frac{1}{2}$

Antique, Ionic, Doric, etc.

JENSON

From the American Type Founders Company

GOLDEN TYPE OF MORRIS

Was made by him in one size only on the body of Great primer. He refused to sell types or matrices or right to reproduce

Of this font we have two cases.

Capitals 27 18-point Lower-case $16\frac{1}{2}$

THE JENSON TYPE

Made by the American Type Founders Company is here kept in stock in twelve sizes and all the sizes are on metal bodies

Capitals 34 24-point Lower-case $21\frac{1}{4}$

ITS CLOSE SET

Of capital letters may often require card or hair spacing

Capitals 41 30-point Lower-case $25\frac{1}{2}$

Types of the De Vinne Press

JENSON

From the American Type Founders Company

FLORETS

Come with the Fonts, but use them only when specially ordered

Capitals 50 36-point Lower-case 31

FLORETS

Are seldom needed

Capitals 58 42-point Lower-case $36\frac{3}{4}$

CLEARNESS

More Important

Capitals $65\frac{1}{2}$ 48-point Lower-case 42

Antique, Ionic, Doric, etc.

JENSON

From the American Type Founders Company

DISPLAY
In Jenson Type

Capitals $72\frac{1}{2}$ 54-point Lower-case 46

NEEDS
White Space

Capitals 80 60-point Lower-case $52\frac{1}{2}$

Larger sizes of this face are cut on wood.

1234567890 1234567890 1234567890

1234567890

Types of the De Vinne Press

JENSON CONDENSED

TOO THIN, SMALL, AND INDISTINCT A SIZE AND FACE OF TYPE

For good service in Book Work, but of much service in Labels and all Compacted Advertisements

Capitals $8\frac{1}{3}$ 6-point Lower-case $6\frac{2}{3}$

ITS LARGER SIZES ARE MUCH MORE READABLE AND ATTRACTIVE

When Capital Letters only are used in two or more consecutive lines lead wider if space will allow

Capitals $9\frac{1}{2}$ 8-point Lower-case $7\frac{1}{2}$

A USEFUL SIZE AND FACE FOR SUBHEADINGS

Of many words followed by Solid Composition. Not so good over leaded matter

Capitals $12\frac{1}{2}$ 10-point Lower-case $9\frac{1}{2}$

LEGIBILITY GREATER IN LARGE SIZES

When a Paragraph is set in lower-case lead or double lead as space will allow

Capitals $13\frac{2}{3}$ 12-point Lower-case $10\frac{1}{2}$

JENSON CONDENSED WITHSTANDS WEAR

Has Stubby Serifs and much White Space within its separate letters

Capitals $16\frac{1}{3}$ 14-point Lower-case 12

IT IS A CLOSE FITTED TYPE

Capitals that are too close may occasionally need Hair Spaces

Capitals $21\frac{1}{2}$ 18-point Lower-case $15\frac{1}{2}$

Antique, Ionic, Doric, etc.

JENSON CONDENSED

From the American Type Founders Co.

APPROVED BY ADVERTISERS
Every Stroke in each letter is Easily Perceived

Capitals $25\frac{2}{3}$ 24-point Lower-case $19\frac{1}{2}$

RELIEF OF WHITE SPACE
Has been amply provided by type founders

Capitals $29\frac{1}{3}$ 30-point Lower-case $22\frac{1}{2}$

WITHIN THE LETTER
Compositor should aid with leads

Capitals 38 36-point Lower-case $27\frac{1}{3}$

A JOB OF DISPLAY
In two or more sizes

Capitals 44 42-point Lower-case $31\frac{1}{2}$

Types of the DeVinne Press

JENSON CONDENSED

From the American Type Founders Co.

OF THIS FACE
Is very acceptable

Capitals 50 48-point Lower-case $35\frac{1}{3}$

IT SHOWS
Good Taste

Capitals $62\frac{1}{2}$ 60-point Lower-case 45

1122334455667890

1122334455667890

1234567890

LATIN ANTIQUE No. 520

American Type Founders Co.

THE INTENDED CLEARNESS OF THIS FACE
is produced not so much by its peculiarities of design as by the increased width of its letters

Capitals 14½ 6-point, old body Lower-case 11½

THIS LINING LATIN ANTIQUE NO. 520
Of the American Type Founders Co. is really a variation of the style known by printers as Gothic

Capitals 17 8-point Lower-case 12½

IT HAS A SPUR AT ENDS OF LINES
Which is very short and stubby, but it fairly serves the purpose of a Serif

Capitals 19½ 10-point Lower-case 15

DR. JAVAL, A FRENCH OCULIST,
Says that this Spur or Serif is of service in preventing Irradiation

Capitals 23 12-point Lower-case 16⅔

IT MAKES LETTERS CLEAR
Separates meeting type

Capitals 32½ 18-point Lower-case 23

IT MATES WELL
With an Old-style Letter

Capitals 39⅔ 24-point Lower-case 30⅓

A SERIF is a finish

Capitals 50 30-point Lower-case 39

DORIC

Bruce

DORIC IS PRACTICALLY A MUCH THICKENED

Roman letter intended to show to the reader in one style, the boldness of the Antique with the roundness and grace of our ordinary book type. On the small sizes of lower-case and especially in this 6-point size this thickening of lines has been overdone. Blacker lines have not made print any clearer; under some conditions they have partially obscured legibility.

Capitals 15 — 6-point, old body — Lower-case 10

DORIC MAY BE DAMAGED BY OVERINKING

Which reduces white space between the lines. This font has accents for French and Spanish

Capitals 15 — 8-point, old body — Lower-case $11\frac{1}{2}$

TOO BOLD FOR NEAT BOOK WORK

But of service in Commercial Printing

Capitals 21 — 10-point, old body — Lower-case $16\frac{3}{4}$

MAKES BOLD DISPLAY

In advertisements & handbills

Capitals 28 — 12-point, old body — Lower-case $22\frac{1}{4}$

SHOWS RED INK

Better than a light-face

Capitals 37 — 18-point, old body — Lower-case 30

CAN BE READ

At Long Distance

Capitals 56 — 24-point, old body — Lower-case $40\frac{1}{2}$

DORIC

Bruce

OVERRIDES
all Petty Types

Capitals 62 40-point, old body Lower-case 48

GRACEFUL
In its Form

Capitals 72½ 48-point, old body Lower-case 55

1234567890 1234567890 ÁÆÑáàâéêíóõúñ

1234567890 1234567

123456789 345678

1234567 ¼½¾

12356789 0

Types of the DeVinne Press

CUSHING OLD-STYLE

Central

AN ANTIQUE MAY BE FOUND TOO WIDE FOR SPECIAL USES

One of the objections to Old-style Antique of customary shape is the width of its characters. They take up too much space in a sub- or a side-heading and seem needlessly prominent when moderate display is desired. To prevent a useless sprawling of type over paper this Cushing Old-style was devised. It retains Old-style features in a compressed form, yet it is sufficiently bold and clear for ordinary headings. It does not line with ordinary romans.

Capitals 10 — 6-point — Lower-case $7\frac{2}{3}$

DISPLAY TYPE IS RARE ON SEVEN-POINT BODY

But this size will be found of Service for a Proper Rendering of Moderated Display

Capitals $11\frac{1}{4}$ — 7-point — Lower-case 8

SUB-HEADS OF SMALL CAPITALS ARE WEAK

Especially offensive in School-books that Require many Distinctive Paragraphs

Capitals 12 — 8-point — Lower-case 9

HEADINGS SHOULD INVITE NOTICE

By their Simplicity as well as by their Distinction of Boldness

Capitals $14\frac{1}{2}$ — 10-point — Lower-case $10\frac{1}{2}$

ELEVEN-POINT IS AN ODD SIZE

For a type of Display, but it is Often Needed in School-books

Capitals $15\frac{3}{4}$ — 11-point. Farmer — Lower-case $11\frac{1}{2}$

TWELVE-POINT IS A FAVORITE

In Job Work, and in large pages of Book Work or Catalogues that need Prominent Words

Capitals $18\frac{3}{4}$ — 12-point — Lower-case 13

1234567890 1234567890 1234567890

Antique, Ionic, Doric, etc.

ANTIQUE CONDENSED

Bruce

TOO THIN TO BE EFFECTIVE AS THE SUBHEADING

of a page or column, and too tall to line neatly with the ordinary face of roman text letter. It can be made useful in advertisements that have lists of articles in columns and in labels of a narrow measure. Its descending letters overhang the body and consequently compel the leading of the lines where one line follows another. Although carefully drawn and engraved this defect in construction prevents its more extended use.

Capitals $10\frac{1}{2}$ 6-point, No. 321 Lower-case $7\frac{1}{4}$

THIS ENLARGEMENT OF THE FACE

previously noticed has the same merits and its very unpleasing defects

Capitals 13 8-point, old body, No. 321 Lower-case 9

PICA ANTIQUE EXTRA CONDENSED NO. 632

Is much thinner with short descenders and huddled lines of construction

Capitals 12 12-point, old body, No. 632 Lower-case 9

CONDENSED TOO MUCH FOR PERSPICUITY

Lower-case sorts over closely fitted will sometimes cause confusion

Capitals $15\frac{1}{2}$ 18-point, old body, No. 632 Lower-case 10

STIFLING COMPRESSION

Destroys the Clearness of Type

Capitals 34 48-point, old body, No. 632 Lower-case 21

ANTIQUE CONDENSED

FOUR SMALL SIZES THAT HAVE NO MATES OF LOWER-CASE

Capitals 12½ 10-point, old body, No. 2. Conner

AN OLD FAVORITE DISPLACED BY ITS INFERIORS

Capitals 16 14-point, old body, No. 2. Conner

ONCE INDISPENSABLE IN JOB PRINTING

Capitals 19 18-point, old body, No. 2. Conner

MAY YET BE RESTORED TO FAVOR

Capitals 24½ 22-point, old body, No. 2. Conner

EMINENTLY GRAND

Capitals 47½ 44-point, old body. A. T. F. Co. No lower-case

BOLD AND SOLID

Capitals 48 48-point, old body. A. T. F. Co. No lower-case

MAGNIFICENT

Capitals 56 60-point, old body. A. T. F. Co. No lower-case

ANTIQUE CONDENSED
American Type Founders Co.

GRANDIOSE

Capitals 71 72-point, old body No lower-case

SUPERB

Capitals 90 96-point, old body No figures or lower-case

USEFUL
In a Poster

Capitals 76 48-point, old body Lower-case 61

SHOWY
in Handbill

Capitals 86 60-point, old body Lower-case 65½

LATIN CONDENSED

Farmer

THIS SERIES OF EIGHT SIZES OF LATIN CONDENSED
seems the most successful attempt at a pleasing union of the boldness of the Antique Style of type with the symmetry of the ordinary Roman letter in condensed shape. It has more of grace than the older forms of Condensed antique, but it is not any more readable. The type-founder who made this face may have called it Latin Condensed because it was an imitation of that feature of the extremely condensed letters of scribes of Lombardy who compressed letters to indistinctness

Capitals $10\frac{1}{2}$ 9-point. A. T. F. Co. Lower-case 8

COMPRESSION OF LETTERS SEEMS PROPER
When a very bold display of too many words is required in one line

Capitals 11 12-point, old body Lower-case 9

THE SELECTION OF A CONDENSED TYPE
Is never pleasing when it leaves a broad gap of vacancy at the ends of the too short displayed line

Capitals $14\frac{1}{2}$ 18-point, old body Lower-case $11\frac{1}{2}$

THIS FAULT IS MADE WORSE
By an Undue Spacing between the letters

Capitals 20 24-point, old body Lower-case $15\frac{1}{2}$

UNDUE SPACING OF TYPES
Seriously alters their appearance

Capitals 25 28-point, old body Lower-case $19\frac{1}{2}$

Antique, Ionic, Doric, etc.

LATIN CONDENSED

Farmer

CONTRASTS OF SPACING
As Bad as Contrasts of Style

Capitals 30 36-point, old body Lower-case $22\frac{3}{4}$

THE BETTER PLAN
To maintain Uniformity

Capitals 37 48-point, old body Lower-case $28\frac{1}{2}$

CONSISTENCY
Is always Expected

Capitals 46 60-point Lower-case 34

1234567890 1234567890 1234567890 123456789

1234567890$£ŒÆ

CLARENDON No. 322

Bruce

SO CALLED IN HONOR OF CLARENDON PRESS OF OXFORD The oldest printing house

Capitals $10\frac{1}{2}$ 5-point, old body. Farmer Lower-case $7\frac{1}{2}$

THE DESIGNER OF THIS CLARENDON FACE

Apparently intended it for a display letter to be used instead of italic for emphatic words in the text, or as side-headings to paragraphs in books of reference as in dictionaries and gazetteers. To promote compactness the letters were moderately condensed

Capitals $10\frac{1}{4}$ 5-point on 6-point, old body Lower-case 7

CAPITAL LETTERS WERE MADE TOO HIGH

For the thin body. Some characters have lines that are crowded and that have too little of relieving white space within. The letter is set too low on the body to line with the ordinary roman lower-case

Capitals $10\frac{3}{4}$ 6-point on 8-point, old body Lower-case 8

THE DESCENDING LOWER-CASE LETTERS

In the fonts as first made projected beyond the body and made kerns that seriously interfered with other types in the composition of solid matter. The fault is here prevented by putting the smaller face on a larger body

Capitals $13\frac{3}{4}$ 8-point on 10-point, old body Lower-case 10

THE BODIES FROM 6- TO 12-POINT

Cast before the point system was introduced are not in line always with ordinary roman text type of old body

Capitals $17\frac{1}{2}$ 10-point on 12-point, old body Lower-case $12\frac{1}{2}$

THIS FACE IS ONE EXCEPTION

The face is too large for the body and lower-case descenders are kerned

Capitals 22 12-point, old body. Farmer Lower-case 16

Antique, Ionic, Doric, etc.

CLARENDON No. 322

Bruce

THESE CAPITALS CLOSELY FITTED
Make a Pleasing Display for the 18-point
Roman letter that is not too broad

Capitals 21 12-point on 18-point, old body Lower-case $16\frac{1}{2}$

USEFUL IN DISPLAY
As capitals or as lower-case

Capitals $37\frac{1}{4}$ 28-point, old body Lower-case 26

A TYPE of wood

Capitals 118 72-point, old body, light-face. V. W. Lower-case $92\frac{3}{4}$

OLD

Capitals 186 120-point, old body, on wood. V. W. Lower-case 143

CONDENSED CLARENDON No. 320

Bruce

THIS IS ANOTHER CLOSELY FITTED TYPE
Of Light Face but without any Projecting or Overhanging Kerns

Capitals $13\frac{3}{4}$ 10-point, old body Lower-case 10

CAN BE USED FOR A TEXT TYPE
In a paragraph as well as for display in job work. àáíóéç

Capitals 17 12-point, old body Lower-case $12\frac{3}{4}$

DOES NOT LINE WITH ROMAN
A few accents are provided for its lower-case

Capitals 19 16-point, old body Lower-case 14

A BETTER MATE THAN OLD-STYLE
As a Sub-heading for Modern Faces

Capitals 22 18-point, old body Lower-case 16

CAPITALS IN PROPORTION
Harmonizing with one another

Capitals $27\frac{1}{4}$ 22-point, old body Lower-case 20

MORE GRACEFUL
Than some recent styles

Capitals $40\frac{1}{2}$ 36-point, old body Lower-case 30

ALL SIZES
Well-cut figures

Capitals $62\frac{1}{2}$ 48-point, old body Lower-case $43\frac{1}{2}$

Antique, Ionic, Doric, etc.

FRENCH CLARENDON No. 341

Bruce

COULD A TYPE-FOUNDER'S NAME BE MORE INCONGRUOUS?

Why should the name of an English Statesman and man of letters be labeled as French? Why should the reversion of thick and thin strokes in this style after an old Italian fashion be described as French?

Capitals 8 — 6-point, old body A. T. F. Co. — Lower-case 6

MUCH MORE CONDENSED THAN IT SEEMS

It is an easily readable letter, but it is not a pleasing face to most buyers of printing

Capitals 11 — 8-point, old body — Lower-case $8\frac{1}{4}$

ALTHOUGH PLAIN AND VERY READABLE

It is neglected now as a style of the last century much out of fashion

Capitals 14 — 10-point, old body — Lower-case 10

ONE LINE ONLY SET IN THIS STYLE

May not be pleasing to the Critical Advertiser

Capitals $18\frac{1}{2}$ — 12-point, old body — Lower-case 14

THE CONTRAST OF MANY SIZES

To produce the best effect is needed in a full series of Capitals and Lower-case

Capitals $20\frac{1}{2}$ — 18-point, old body — Lower-case 15

MANY SIZES OF THIS FACE

Will produce the needed attraction

Capitals 30 — 22-point, old body — Lower-case $20\frac{1}{2}$

HAS SAME FACE AS ABOVE

But cast upon 24-point body

Capitals 30 — 24-point, old body — Lower-case $20\frac{1}{2}$

Types of the DeVinne Press

FRENCH CLARENDON No. 341

Bruce

ITS CLEARNESS
Can be Very Much Improved

Capitals $35\frac{3}{4}$ 28-point, old body Lower-case $24\frac{1}{2}$

BY THE THIN
Spacing of Capitals

Capitals 50 36-point, old body Lower-case $36\frac{1}{2}$

WHERE
They join closely

Capitals 56 48-point, old body Lower-case $42\frac{1}{2}$

We have also a series of seven sizes of a style known as French Antique from the Connor Foundry. This French Antique also has the Italian mannerisms of reversed thick and thin strokes, but it is a much wider or more expanded letter and makes very black and bold lines of display. See our Office Specimen Book, pp. 114-116. This old fashion of merit should be selected only when requested. It is a good mate for this French Clarendon.

GRECIAN

Riggs

ANOTHER RELIC

Capitals $49\frac{1}{2}$ 60-point, old body No lower-case

1234567890

TUSCAN

ANTIQUE FACES

Capitals 48 28-point, old body

TUSCAN

Old Form

Capitals $102\frac{3}{4}$ 48-point, old body Lower-case 78

1234789

Types of the De Vinne Press

ANTIQUE EXTENDED

Bruce

LETTERS FLATTENED TO UNWISE OBSCURITY
ARE NOT IMPROVEMENTS TO PRINTING
Capitals 17½ 5-point, old body, No. 332 Has figures, no lower-case

Extension In Width
MAKES LINES HARD TO READ
Harder still to remember
Capitals 26¼ 6-point, old body, No. 330 Lower-case 18¾

TOO WIDE FOR HEIGHT
Too Thick for Legibility
Capitals 31½ 8-point, old body, No. 330 Lower-case 24½

A CRUSHED LETTER
Capitals 41 10-point, old body, No. 330 No lower-case

DWARFED
Principal Features
Capitals 54 12-point, old body, No. 330 Lower-case 38

CLARENDON EXTENDED

Farmer

A FLATTENED ANTIQUE
Here Labeled Clarendon Extended by the Bewildered Type-founder
Capitals 28¼ 8-point, old body Lower-case 14½

ONE SIZE LARGER
A Distinct, but not an Attractive Style of Display Letter
Capitals 34¼ 10-point, old body Lower-case 24½

Antique, Ionic, Doric, etc.

BROKEN BACK

Starr

HUMP-BACKED AND KNOCK-KNEED

Capitals 38 28-point, old body

ITALIAN EXPANDED

Bruce

A THIN BODY WITH FLAT HEAD AND FEET

Capitals $30\frac{1}{2}$ 8-point, old body

1 2 3 4 5 6 7 8 9 0

FRENCH CLARENDON EXTENDED

Farmer

ONE SURVIVOR OF THE "MONSTROSITIES" OF INARTISTIC TYPE SO SAID BY HANSARD IN 1825

Capitals 20 10-point, old body No lower-case

BRADLEY

American Type Founders Co.

WILL H. BRADLEY

Designed this novel, bold-face advertising type

Capitals 23 18-point Lower-case $15\frac{3}{4}$

POST OLD-STYLE No. 2

American Type Founders Co.

MANUSCRIPT BOOKS MADE BEFORE 1500
Were the envy and despair of the earlier printers. The written words of old books were eagerly accepted as models for the type-makers and as copy for the type-setters, but the added graces of the Caligraphers and Miniaturists were beyond imitation

Capitals 16 — 6-point — Lower-case $12\frac{1}{2}$

ALL THE EARLY PRINTERS
Planned Books more for Use than for Show

Capitals 19 — 8-point — Lower-case $14\frac{1}{2}$

TYPES WERE LARGE AND BOLD
With broad lanes of white between lines

Capitals $23\frac{1}{4}$ — 10-point — Lower-case 18

COPPERPLATE PRINTERS
Caused rivalry; small types followed

Capitals $25\frac{1}{4}$ — 12-point — Lower-case 19

TYPES OF LIGHT FORM
And of smaller size preferred

Capitals 31 — 14-point — Lower-case 23

READERS ASKED
For Types of Great Grace

Capitals $36\frac{1}{2}$ — 18-point — Lower-case $26\frac{1}{3}$

LIGHT FACES
In Use for Centuries

Capitals 46 — 24-point — Lower-case 34

Antique, Ionic, Doric, etc.

POST OLD-STYLE No. 2

American Type Founders Co.

ADVERTISERS
wanted boldness

Capitals 56 30-point Lower-case 42

AND A BIT
of Coarseness

Capitals 67 36-point Lower-case 50

HERE IT
is presented

Capitals 80½ 42-point Lower-case 59½

1234567890 1234567890 1234567890

12345 1234567890 1234567890

1234567890

1234567890

1234567890

POST CONDENSED

American Type Founders Co.

ONCE A MAN WAS JUDGED BY SURROUNDINGS OF HIS SELECTION

His Dress, Habits, Associates and Books were indications of his Social Status; his Shop, Store or Office showed his sense of Neatness or Propriety; the Dress and Manners of his Clerks or Assistants, and his printed Cards, Circulars or Advertisements, his notions of Propriety or Good Taste

Capitals $10\frac{1}{3}$ 6-point Lower-case $8\frac{2}{3}$

HIS PRINTED WORK WAS HIS TRAVELING SALESMAN

It showed to the Public his liking for Appropriate Type, Proper Paper and Neat Presswork, or his Indifference to these niceties. At a glance the desired buyer formed an opinion of the Care or Carelessness of the Advertiser in the management of his business

Capitals $12\frac{1}{3}$ 8-point Lower-case $10\frac{1}{3}$

UNCOUTH TYPES CARELESSLY COMPOSED

In defiance of established usage indicate a desire to disregard old rules of order and good proportion, with an intent to coerce the buyer's attention by an ostentatious display of new notions in printing

Capitals $15\frac{1}{3}$ 10-point Lower-case $12\frac{1}{2}$

LETTERS WIDELY DISLOCATED

By Spacing that makes them Incoherent, or Lines that are jammed together in confusion are supposed, by the amateur, to show the true artistic freedom from conventional restraints

Capitals $16\frac{2}{3}$ 12-point Lower-case $13\frac{2}{3}$

ODDITY ALWAYS ATTRACTIVE

A Circus Clown is therefore sure to be noticed

Capitals $19\frac{1}{2}$ 14-point Lower-case $15\frac{1}{2}$

A SCREAMING ADVERTISEMENT
Silences the Voice of the Modest

Capitals 25 18-point Lower-case $19\frac{1}{3}$

Antique, Ionic, Doric, etc.

POST CONDENSED

American Type Founders Co.

NOVELTIES IN TYPE
Produce Novel Compositions

Capitals $31\frac{1}{2}$ 24-point Lower-case $24\frac{2}{3}$

ROUGH LETTERS
Suggest Slighted Labor

Capitals $38\frac{1}{3}$ 30-point Lower-case $29\frac{1}{2}$

GOOD WORK
Always shows Care

Capitals $45\frac{1}{2}$ 36-point Lower-case $35\frac{1}{2}$

SLOVENLY
Types an Affront

Capitals 52 42-point Lower-case 40

1234567890

Types of the De Vinne Press

CURTIS POST

American Type Founders Co.

BOLDNESS, NOT BLACKNESS
Produced by the use of this Curtis Post style of Type, New in Form and Decoration

Capitals $25\frac{1}{2}$ 12-point Lower-case 19

HAS BEEN SELECTED
For Headings over two or more Columns of Newspaper Type

Capitals $29\frac{1}{2}$ 14-point Lower-case $23\frac{1}{2}$

QUEER MIXTURE
The Rude Form and Fine Shading Give Great Satisfaction

Capitals $37\frac{1}{3}$ 18-point Lower-case 28

THE AMATEUR
Admires it Hugely

Capitals 47 24-point Lower-case $34\frac{2}{3}$

GRAYNESS
May be desired

Capitals $53\frac{2}{3}$ 30-point Lower-case $42\frac{1}{3}$

Antique, Ionic, Doric, etc.

CURTIS POST

American Type Founders Co.

THIS TYPE
Needs a Relief

Capitals $68\frac{1}{2}$ 36-point Lower-case 51

OUTSIDE
Its Letters

Capitals 83 42-point Lower-case 61

1234567890 1234567890

123456789 123456789

1234567890

1234567890

1234567890

Ornamented Types

ORNAMENTED No. 1536

Bruce

AN IMITATION IN TYPE OF A PECULIARITY IN THE CURIOUS LETTERING OF A VERY OLD MANUSCRIPT

Capitals $15\frac{1}{2}$ 10-point, old body Small capitals $11\frac{3}{4}$

ON VELLUM, OF THE OLD AND NEW TESTAMENT, NOW IN THE ARCHIVES OF THE BRITISH MUSEUM

Capitals $16\frac{1}{4}$ 12-point, old body Small capitals $11\frac{1}{2}$

KNOWN AS THE ALEXANDRIAN CODEX
THE PECULIARITY IS A LONG TAIL TO THE CAPITALS

Capitals $18\frac{1}{2}$ 12-point, old body. Hagar Small capitals $14\frac{1}{2}$

THE LARGE CAPITALS HAVE SMALL MERIT AND SHOULD NOT BE USED TOGETHER

Capitals $23\frac{1}{2}$ 18-point, old body Small capitals $16\frac{1}{2}$

ITS SMALL CAPITALS ARE BROADER THAN ROMAN, AND AS PLAIN

Capitals 30 24-point, old body Small capitals $20\frac{1}{2}$

SMALL CAPITALS ARE GOOD FOR NAMES ON BOOK BACKS

Capitals 41 36-point, old body Small capitals $27\frac{1}{2}$

AESTHETIC

Dickinson

PROFUSE ORNAMENT
IN ITS NIGGLED CAPITAL LETTERS

Capitals $29\frac{1}{2}$ 20-point, old body Small capitals $21\frac{3}{4}$

MORE DECORATIVE
WITH HALF THE ORNAMENT

Capitals $35\frac{3}{4}$ 24-point, old body Small capitals $27\frac{3}{4}$

USE CAPITALS AS
INITIALS TO SMALL TYPE

Capitals $40\frac{1}{2}$ 28-point, old body Small capitals 33

Use the bits of decoration called Line Endings that accompany this and other fonts with caution. They seldom improve but often damage the appearance of a long line. As a rule never use a line ending that does not show completeness in its design. Keep a space between the ornament and the letter.

HAIR-LINE SHADED No. 648

Bruce

HERE IS ANOTHER FRAIL TYPE

Provided In One Size only. It finds occasional employment in Job work and in Magazine Pages intended to be decorative. Has a few accents.

Capitals 14 **12-point, old body** **Lower-case 11**

ORNAMENTED No. 1526

Bruce

CURVED SERIFS, CURLECUES AND FLOURISHES
Attached to the Old-style character damage its beauty

Capitals 16½ 12-point, old body Lower-case 11½

THIS SERIES 1526 IS AN EXAMPLE
Of bad taste in superfluous ornamentation

Capitals 23½ 18-point, old body Lower-case 16

PRINTED WORK SPOILED
By needless Ornamentation

Capitals 32 24-point, old body Lower-case 22

FANTASTICAL
Ornament is Disliked

Capitals 45 36-point, old body Lower-case 41½

SIMPLICITY
Most Important

Capitals 64 48-point, old body Lower-case 45

DADO

A. T. F. Co.

Four sizes with Lower-case.

ANOTHER ATTEMPT AT ORIGINALITY

in the construction of a new face of type. The Old Italian fashion of reversing the position of thick and thin strokes seem to have been the motive of this fantasy

Capitals 14½ 12-point, old body Lower-case 10½

PROJECTING LINES WITH KNOBS

are added to increase the eccentricity of form that is supposed to lend a charm to the type

Capitals 19 16-point, old body Lower-case 13

UNCOUTH IN CAPITALS

It has a curiously distinct lower-case

Capitals 26 24-point, old body Lower-case 18

NOT A GOOD FACE

To combine with other Faces

Capitals 34½ 36-point, old body Lower-case 24

1 2 3 4 5 6 7 8 9 0

CABALISTIC

American Type Founders Co.

Seven sizes of capitals only

A $ERVIC€ABL€ L€TT€R IN IT$ RIGHT PLAC€.
DO NOT B€ T€MPT€D FOR TH€ $AK€ OF PR€$€RVING A N€€DL€$$ UNIFORMITY
IN A C€MPO$ITION OF LARG€R $IZ€$ OF THI$ FAC€ TO $€L€CT
$MALL $IZ€$ FOR PROPER NAM€$

Capitals $9\frac{1}{2}$ 6-point, old body

UNCIAL AND BLACK LETTER MANNERIM
ADDED TO ROMAN CAPICAL$ MAY B€ H€LPFUL IN $OM€ FORM$
OF PRINCING, BUT TH€Y ARE AC€€PTABL€ ONLY IN PRINT
THAT D€E$ NOT L€AD AN ILLITERAT€ R€ADER TO MI$TAK€
TH€ M€ANING OF TH€ L€TT€R$

Capitals 12 8-point, old body

$OM€ L€TT€R$ HAV€ MODERN AND OTH€R$ M€DI€VAL
$HAP€. PR€F€R TH€ MODERN $HAP€

Capitals $14\frac{1}{2}$ 10-point, old body

CABALI$TIC I$ A U$EFUL TYP€ TO CONN€CT
A BIG INITIAL WITH BLACK LETTER

Capitals 18 12-point, old body

I$ AN AID TO CORR€CT $PACING

Capitals 25 18-point, old body

MAT€$ BLACK LETTER

Capitals $34\frac{3}{4}$ 24-point, old body

PREPO$$E$$ING

Capitals $48\frac{3}{4}$ 36-point, old body

Ornamented Types of the De Vinne Press

ENGRAVERS' OPEN

From the Bruce Foundry

A SERVICEABLE ILLUSTRATION

Of the Slightness of Decoration that is really needed to give Attractiveness to a new style of Letter

Capitals 16 — 10-point, old body — Lower-case $11\frac{1}{4}$

SYMMETRY OF FORM

More pleasing than any addition of vine tangles or flourished terminations

Capitals 25 — 18-point — Lower-case 17

OFTEN USED

By the old Line Engravers

Capitals 40 — 28-point, old body — Lower-case 28

A GOOD MATE

For Outline Italic

Capitals $50\frac{1}{2}$ — 36-point, old body — Lower-case 37

1 2 3 4 5 6 7 8 9 0

Ornamented Types of the DeVinne Press

CLOISTER SHADED

Five sizes from American Type Founders Co.
Two sizes of same face condensed

GOOD FORM

Capitals 71 — 40-point, old body

THIRTY YEARS AGO

Capitals $39\frac{3}{4}$ — 22-point, old body

LIKED BY ADVERTISERS

Capitals $31\frac{1}{2}$ — 18-point, old body

BUT NOW A PROHIBITED STYLE

Capitals $23\frac{1}{2}$ — 12-point, old body

IS IT MORE ABSURD THAN SOME OF OUR NEW FACES?

Capitals $14\frac{3}{4}$ — 8-point, old body

FASHIONS MUST BE OBSERVED

Capitals $25\frac{1}{4}$ — 18-point condensed, old body

TYPOGRAPHY

Capitals 58 — 40-point condensed, old body

ORNAMENTED No. 1049

Has figures, but no lower-case

LARGE SIZE BETTER

Capitals 38 — 18-point, old body

DAINTY RAYS

Capitals 59½ — 24-point, old body

SHADING

Capitals 85 — 36-point, old body

SWELL

Capitals 220 — 48-point, old body

1 2 3 4 5 6 7 8 9 0

ORNAMENTED No. 1515

Bruce

KNOBS

Capitals 111½ — 48-point, old body — Has figures, no lower-case

Ornamented Types of the De Vinne Press

GRAVERS' SHADE

Farmer

PLANNED

Capitals 89 36-point, old body

WITH TASTE

Capitals 62 24-point, old body

AND DISCRETION

Capitals 44½ 18-point, old body

NOT OBSCURED BY SHADING

Capitals 30 12-point, old body

ORNAMENTED No. 1032

Bruce

AN IMITATION OF A REVERSION OF THICK AND THIN STROKES AFTER OLD ITALIAN FASHION

Capitals 17½ 10-point, old body No lower-case

MUCH ADMIRED AND FREQUENTLY USED BY LONDON PRINTERS OF 1850

Capitals 20¼ 12-point, old body No lower-case

OXONIAN

American Type Founders Co.

A CRITICAL READER IS PROVOKED TO CONSTANT SURPRISE BY THE FLEXIBILITY AND ACCOMMODATING NATURE OF OUR ALPHABET, FOR IT CAN BE THINNED OR THICKENED, BENT OR TWISTED, MADE TALL OR SQUAT, WITH AND WITHOUT DECORATION IN AN INFINITE VARIETY OF CONFORMATIONS. TO HELP THE READER? RARELY. TO AID THE EXPRESSION OF THE WRITER? SOMETIMES

Capitals $10\frac{1}{2}$ 6-point, old body Small capitals $8\frac{1}{4}$

LARGELY TO DEMONSTRATE THE SKILL AND INGENUITY OF THE DESIGNER, WHO PRODUCES THESE ECCENTRIC TYPES TO MEET THE INCESSANT DEMAND OF PRINTERS AND ADVERTISERS. THE NEW TYPES ARE SUPPOSED TO BE HELPFUL IN ATTEMPTS AT THE PRODUCTION OF WHAT IS CALLED ARTISTIC PRINTING

Capitals 16 8-point, old body Small capitals $13\frac{1}{2}$

UNFORTUNATELY, ART IN TYPE IS NOT LIKE ART IN PAINTING OR SCULPTURE. IT DOES NOT LIVE FOREVER. ADMIRED IN THIS DECADE; DESPISED IN THE NEXT. WHY?

Capitals 16 10-point, old body Small capitals $13\frac{1}{2}$

A NEW AND REALLY MERITORIOUS STYLE

MAY BE UNWISELY USED; IT MAY BE HACKNEYED ON TRIVIAL WORK FOR WHICH IT IS NOT FITTED, UNTIL MEN OF TASTE REJECT IT IN EVERY COMPOSITION

Capitals 19 12-point, old body Small capitals, 16

OXONIAN

American Type Founders Co.

OXONIAN TYPE IS THE CLEVER
ADAPTATION OF A MIDDLE-AGE
UNCIAL LETTERING. SHOWS
BEST IN FANTASTIC JOBS

Capitals 26 18-point, old body Small capitals 20

NEATLY CONNECTS A BIG
UNCIAL INITIAL TO A LIGHT
BLACK-LETTER TEXT

Capitals 39 20-point, old body Small capitals $27\frac{1}{2}$

DO NOT VULGARIZE BY
USING ON TRIVIAL WORK.
CHOOSE LARGER SIZES

Capitals 39 24-point, old body Small capitals $27\frac{1}{2}$

Figures, some needlessly fantastic, are provided for each size.

Ornamented Types of the De Vinne Press

TEMPLAR

With eccentric capitals

Boston Type Foundry

OLD UNCIAL MODERNIZED

Lower-case is simple and readable

Figures are too Fantastic

Capitals $27\frac{1}{4}$ 22-point, old body Lower-case 20

1 2 3 4 5 6 7 8 9 0

ECCENTRICITIES

Do not make Capitals Obscure

Capitals $37\frac{1}{2}$ 28-point, old body Lower-case $24\frac{1}{2}$

NOT FLORID

It Serves for Initials with Small Type

Capitals $50\frac{3}{4}$ 40-point, old body Lower-case $33\frac{1}{2}$

HALM

Six sizes with lower-case and figures

GEORGE F. HALM,

A designer of remarkable ability was induced by the De Vinne Press to devise this erratic style to please buyers of printing who were tiring of cruder novelties then in fashion. Design began with intent to imitate one mannerism of Oriental lettering as in Sanscrit and Hebrew, by making the alignment of the letters at the top and not at the foot of each character

Capitals 14½ **8-point, old body** **Lower-case 8¾**

BETWEEN THE YEARS 1885-95

Halm found favor as a pleasing novelty in the composition of Cards, Circulars, Letter Headings and small jobs

Capitals 16 **10-point, old body** **Lower-case 11**

IF ITS LINES WERE THICKER

Halm might be used now to much advantage

Capitals 21 **12-point, old body** **Lower-case 14**

FANTASTIC LETTERS

Do not make it difficult to read

Capitals 30½ **18-point, old body** **Lower-case 20**

NEEDS LEADS

Between composed lines

Capitals 43 **24-point, old body** **Lower-case 28½**

ORIENTAL

Alignment at Top

Capitals 58 **36-point, old body** **Lower-case 39**

MOXON

Dickinson

HAIR LINE TYPES ARE NOT IN FAVOR

Capitals $19\frac{1}{4}$ Has figures 12-point, old body

MURAL

Boston

STUBBY SERIFS ADDED TO GOTHIC FORM

Capitals $18\frac{3}{4}$ 12-point, old body

MAY BE USED WITH PROPRIETY

Capitals $26\frac{1}{2}$* 18-point, old body

FOR PAPER COVERS

Capitals 37 24-point, old body

IS UNASSUMING

Capitals 57 36-point, old body

The four sizes of this face have figures and line endings, and this form of &AND on all sizes, which use only when directed.

ATHENIAN

Six sizes with small capitals and lower-case

THIS ATHENIAN STYLE HAS THIN LINES

It shows a timid attempt at the transposition of the customary positions of Thick and Thin Strokes after an old Italian Fashion. To use it satisfactorily for Cards and Circulars two or more sizes should be used in combination.

GOOD WORK CAN BE DONE WITH CAPITALS AND SMALL CAPITALS

6-point, old body Capitals 12 Small capitals $10\frac{1}{4}$ Lower-case $9\frac{1}{4}$

ATHENIAN IS AN EASILY READABLE TYPE

Each size has small capitals, figures, and lower-case sorts. It will not bear huddling. Its composition is most pleasing

WHEN THE LINES ARE DOUBLE LEADED

8-point, old body Capitals 15 Small capitals 12 Lower-case $11\frac{1}{4}$

COMPOSITION BEST IN BLACK INK

Never select it for RED OR ANY OTHER PALE COLOR

10-point, old body Capitals $18\frac{1}{2}$ Small capitals 15 Lower-case 14

ITS GOOD FEATURES SUFFER

When set solid or mixed in job work with

OTHER FANCIFUL STYLES

12-point, old body Capitals $22\frac{1}{2}$ Small capitals $18\frac{1}{2}$ Lower-case $16\frac{1}{4}$

TOO THIN FOR DISPLAY

In the Advertisements of Newspapers

OR IN ORDINARY JOB WORK

18-point, old body Capitals 30 Small capitals $22\frac{1}{2}$ Lower-case 19

SHOWS AT ITS BEST

In open Job work

ABUNDANT WHITE SPACE

22-point, old body Capitals $39\frac{1}{4}$ Small capitals 30 Lower-case $25\frac{1}{4}$

WASHINGTON TEXT

Keystone Type Foundry

GRACEFUL

As an ox of one horn

Capitals $70\frac{1}{2}$ 36-point Lower-case $32\frac{2}{3}$

On the Left Side of its Head as if Determined

Capitals $58\frac{1}{2}$ 30-point Lower-case $26\frac{3}{4}$

Not to Make any Inclination to righteousness of appearance

Capitals 48 24-point Lower-case 22

How Albert Dürer and Geofroy Tory would have stared at this "artistic" variation of the Black-letter Capital

Capitals $36\frac{3}{4}$ 18-point Lower-case 17

SELECT this Face of Washington Text only when it has been Specially Requested. It is not an improvement to any print

Capitals $28\frac{3}{4}$ 14-point Lower-case $12\frac{1}{2}$

Foreign Text Types

Foreign Text Types of the De Vinne Press

GREEK

1 Βίβλος γενέσεως Ἰησοῦ Χριστοῦ, υἱοῦ Δαβὶδ, υἱοῦ Ἀβραάμ. 2 Ἀβραὰμ ἐγέννησε τὸν Ἰσαάκ· Ἰσαὰκ δὲ ἐγέννησε τὸν Ἰακώβ· Ἰακὼβ δὲ ἐγέννησε τὸν Ἰούδαν, καὶ τοὺς ἀδελφοὺς αὐτοῦ. 3 Ἰούδας δὲ ἐγέννησε τὸν Φαρὲς καὶ τὸν Ζαρὰ ἐκ τῆς Θάμαρ· Φαρὲς δὲ ἐγέννησε τὸν Ἑσρώμ· Ἑσρὼμ δὲ ἐγέννησε τὸν Ἀράμ. 4 Ἀρὰμ δὲ ἐγέννησε τὸν Ἀμιναδάβ· Ἀμιναδὰβ δὲ ἐγέννησε τὸν Ναασσών· Ναασσὼν δὲ ἐγέννησε τὸν Σαλμών.—Matth. i. 1-4.

Capitals $9\frac{1}{4}$ 6-point, old body. A. T. F. Co. Lower-case $7\frac{1}{4}$

1 pair of cases

21 Τέξεται δὲ υἱόν, καὶ καλέσεις τὸ ὄνομα αὐτοῦ ΙΗΣΟΥΝ· αὐτὸς γὰρ σώσει τὸν λαὸν αὐτοῦ ἀπο τῶν ἁμαρτιῶν αὐτῶν. 22 Τοῦτο δὲ ὅλον γέγονεν, ἵνα πληρωθῇ τὸ ῥηθὲν ὑπὸ τοῦ Κυρίου διὰ τοῦ προφήτου, λέγοντος· 23 "Ἰδοὺ, ἡ παρθένος ἐν γαστρὶ ἕξει, καὶ τέξεται υἱον, καὶ καλέσουσι τὸ ὄνομα αὐτοῦ ΕΜΜΑΝΟΥΗΛ· ὅ ἐστι μεθερμηνευόμενον, μεθ' ἡμῶν ὁ Θεός." 24 Διεγερθεὶς δὲ ὁ Ἰωσὴφ ἀπὸ τοῦ ὕπνου, ἐποίησεν ὡς προσέταξεν αὐτῷ ὁ ἄγγελος Κυρίου, καὶ παρέλαβε τὴν γυναῖκα αὐτοῦ.—Matth. i. 21-24.

Capitals 9 7-point, old body Lower-case $8\frac{1}{2}$

2 pairs of cases

5 Σαλμὼν δὲ ἐγέννησε τὸν Βοὸζ ἐκ τῆς Ραχάβ· Βοὸζ δὲ ἐγέννησε τὸν Ὼβὴδ ἐκ τῆς Ρούθ· Ὼβὴδ δὲ ἐγέννησε τὸν Ἰεσσαί. 6 Ἰεσσαὶ δὲ ἐγέννησε τὸν Δαβὶδ τὸν βασιλέα· Δαβὶδ δὲ ὁ βασιλεὺς ἐγέννησε τὸν Σολομῶνα ἐκ τῆς τοῦ Οὐρίου. 7 Σολομὼν δὲ ἐγέννησε τὸν Ροβοάμ· Ροβοὰμ δὲ ἐγέννησε τὸν Ἀβιά· Ἀβιὰ δὲ ἐγέννησε τὸν Ἀσά. 8 Ἀσὰ δὲ ἐγέννησε τὸν Ἰωσαφάτ· Ἰωσαφὰτ δὲ ἐγέννησε τὸν Ἰωράμ· Ἰωρὰμ δὲ ἐγέννησε τὸν Ὀζίαν.—Matth. i. 5-8.

Capitals $10\frac{1}{2}$ 8-point, old body. A. T. F. Co. Lower-case $9\frac{1}{4}$

3 pairs of cases

4 Καὶ συναγαγὼν πάντας τοὺς ἀρχιερεῖς καὶ γραμματεῖς τοῦ λαοῦ, ἐπυνθάνετο παρ' αὐτῶν ποῦ ὁ Χριστὸς γεννᾶται. 5 Οἱ δὲ εἶπον αὐτῷ· Ἐν Βηθλεὲμ τῆς Ἰουδαίας· οὕτω γὰρ γέγραπται διὰ τοῦ προφήτου· 6 "Καὶ σὺ Βηθλεὲμ, γῆ Ἰούδα, οὐδαμῶς ἐλαχίστη εἶ ἐν τοῖς ἡγεμόσιν Ἰούδα· ἐκ σοῦ γὰρ ἐξελεύσεται ἡγούμενος, ὅστις ποιμανεῖ τὸν λαόν μου τὸν Ἰσραήλ." 7 Τότε Ἡρώδης λάθρα καλέσας τοὺς μάγους, ἠκρίβωσε παρ' αὐτῶν τὸν χρόνον τοῦ φαινομένου ἀστέρος.—Matth. ii. 4-7.

Capitals $12\frac{1}{2}$ 10-point, old body, Enschedé Lower-case $11\frac{1}{2}$

1 pair of cases

Foreign Text Types of the De Vinne Press

GREEK

9 Ὀζίας δὲ ἐγέννησε τὸν Ἰωάθαμ· Ἰωάθαμ δὲ ἐγέννησε τὸν Ἄχαζ· Ἄχαζ δὲ ἐγέννησε τὸν Ἐζεκίαν. 10 Ἐζεκίας δὲ ἐγέννησε τὸν Μανασσῆ· Μανασσῆς δὲ ἐγέννησε τὸν Ἀμών· Ἀμὼν δὲ ἐγέννησε τὸν Ἰωσίαν. 11 Ἰωσίας δὲ ἐγέννησε τὸν Ἰεχονίαν καὶ τοὺς ἀδελφοὺς αὐτοῦ, ἐπὶ τῆς μετοικεσίας Βαβυλῶνος. 12 Μετὰ δὲ τὴν μετοικεσίαν Βαβυλῶνος, Ἰεχονίας ἐγέννησε τὸν Σαλαθιήλ· Σαλαθιὴλ δὲ ἐγέννησε τὸν Ζοροβάβελ.

Matth. i. 9-12.

Capitals $11\frac{1}{2}$ Tischendorf, corps 8. Flinsch Lower-case $9\frac{1}{4}$

2 pairs of cases

13 Ζοροβάβελ δὲ ἐγέννησε τὸν Ἀβιούδ· Ἀβιοὺδ δὲ ἐγέννησε τὸν Ἐλιακείμ· Ἐλιακεὶμ δὲ ἐγέννησε τὸν Ἀζώρ. 14 Ἀζὼρ δὲ ἐγέννησε τὸν Σαδώκ· Σαδὼκ δὲ ἐγέννησε τὸν Ἀχείμ· Ἀχεὶμ δὲ ἐγέννησε τὸν Ἐλιούδ. 15 Ἐλιοὺδ δὲ ἐγέννησε τὸν Ἐλεάζαρ· Ἐλεάζαρ δὲ ἐγέννησε τὸν Ματθάν· Ματθὰν δὲ ἐγέννησε τὸν Ἰακώβ. 16 Ἰακὼβ δὲ ἐγέννησε τὸν Ἰωσὴφ τὸν ἄνδρα Μαρίας, ἐξ ἧς ἐγεννήθη Ἰησοῦς ὁ λεγόμενος Χριστός.

Matth. i. 13-16.

Capitals $13\frac{3}{4}$ Tischendorf, corps 10. Flinsch Lower-case 11

2 pairs of cases

17 Πᾶσαι οὖν αἱ γενεαὶ ἀπὸ Ἀβραὰμ ἕως Δαβὶδ, γενεαὶ δεκατέσσαρες· καὶ ἀπὸ Δαβὶδ ἕως τῆς μετοικεσίας Βαβυλῶνος, γενεαὶ δεκατέσσαρες· καὶ ἀπὸ τῆς μετοικεσίας Βαβυλῶνος ἕως τοῦ Χριστοῦ, γενεαὶ δεκατέσσαρες. 18 Τοῦ δὲ Ἰησοῦ Χριστοῦ ἡ γέννησις οὕτως ἦν. Μνηστευθείσης γὰρ τῆς μητρὸς αὐτοῦ Μαρίας τῷ Ἰωσὴφ, πρὶν ἢ συνελθεῖν αὐτοὺς, εὑρέθη ἐν γαστρὶ ἔχουσα ἐκ πνεύματος ἁγίου. 19 Ἰωσὴφ δὲ ὁ ἀνὴρ αὐτῆς, δίκαιος ὢν, καὶ μὴ θέλων αὐτὴν παραδειγματίσαι, ἐβουλήθη λάθρα ἀπολῦσαι αὐτήν. 20 Ταῦτα δὲ αὐτοῦ ἐνθυμηθέντος, ἰδοὺ, ἄγγελος Κυρίου κατ' ὄναρ ἐφάνη αὐτῷ, λέγων· Ἰωσὴφ, υἱὸς Δαβὶδ, μὴ φοβηθῇς παραλαβεῖν Μαρίαν τὴν γυναῖκά σου· τὸ γὰρ ἐν αὐτῇ γεννηθὲν ἐκ πνεύματός ἐστιν ἁγίου.—Matth. i. 17-20

Capitals 15 Tischendorf, corps 12. Flinsch Lower-case $13\frac{1}{4}$

2 pairs of cases

Foreign Text Types of the De Vinne Press

GREEK

16 Τότε Ἡρώδης, ἰδὼν ὅτι ἐνεπαίχθη ὑπὸ τῶν μάγων, ἐθυμώθη λίαν· καὶ ἀποστείλας ἀνεῖλε πάντας τοὺς παῖδας τοὺς ἐν Βηθλεὲμ, καὶ ἐν πᾶσι τοῖς ὁρίοις αὐτῆς, ἀπὸ διετοῦς καὶ κατωτέρω, κατὰ τὸν χρόνον ὃν ἠκρίβωσε παρὰ τῶν μάγων. 17 Τότε ἐπληρώθη τὸ ῥηθὲν ὑπὸ Ἱερεμίου τοῦ προφήτου, λέγοντος· 18 "Φωνὴ ἐν Ῥαμᾷ ἠκούσθη, θρῆνος καὶ κλαυθμὸς καὶ ὀδυρμὸς πολὺς, Ῥαχὴλ κλαίουσα τὰ τέκνα αὐτῆς· καὶ οὐκ ἤθελε παρακληθῆναι, ὅτι οὐκ εἰσί." 19 Τελευτήσαντος δὲ τοῦ Ἡρώδου, ἰδοὺ, ἄγγελος Κυρίου κατ' ὄναρ φαίνεται τῷ Ἰωσὴφ ἐν Αἰγύπτῳ, 20 Λέγων· Ἐγερθεὶς παράλαβε τὸ παιδίον, καὶ τὴν μητέρα αὐτοῦ, καὶ πορεύου εἰς γῆν Ἰσραήλ· τεθνήκασι γὰρ οἱ ζητοῦντες τὴν ψυχὴν τοῦ παιδίου. 21 Ὁ δὲ ἐγερθεὶς παρέλαβε τὸ παιδίον, καὶ τὴν μητέρα αὐτοῦ, καὶ ἦλθεν εἰς γῆν Ἰσραήλ. 22 Ἀκούσας δὲ ὅτι Ἀρχέλαος βασιλεύει ἐπὶ τῆς Ἰουδαίας ἀντὶ Ἡρώδου τοῦ πατρὸς αὐτοῦ, ἐφοβήθη ἐκεῖ ἀπελθεῖν· χρηματισθεὶς δὲ κατ' ὄναρ, ἀνεχώρησεν εἰς τὰ μέρη τῆς Γαλιλαίας· 23 Καὶ ἐλθὼν κατώκησεν εἰς πόλιν λεγομένην Ναζαρέτ· ὅπως πληρωθῇ τὸ ῥηθὲν διὰ τῶν προφητῶν, ὅτι Ναζωραῖος κληθήσεται.—Matth. ii. 16-23.

Capitals $12\frac{1}{2}$ Porson, 10-point. A. T. F. Co. Lower-case $10\frac{3}{4}$
1 pair of cases

Κεφ. γ΄ (3). 1 Ἐν δὲ ταῖς ἡμέραις ἐκείναις παραγίνεται Ἰωάννης ὁ βαπτιστὴς, κηρύσσων ἐν τῇ ἐρήμῳ τῆς Ἰουδαίας, 2 Καὶ λέγων· Μετανοεῖτε· ἤγγικε γὰρ ἡ βασιλεία τῶν οὐρανῶν. 3 Οὗτος γάρ ἐστιν ὁ ῥηθεὶς ὑπὸ Ἡσαιου τοῦ προφήτου, λέγοντος· "Φωνὴ βοῶντος ἐν τῇ ἐρήμῳ, Ἑτοιμάσατε τὴν ὁδὸν Κυρίου, εὐθείας ποιεῖτε τὰς τρίβους αὐτοῦ." 4 Αὐτὸς δὲ Ἰωάννης εἶχε τὸ ἔνδυμα αὐτοῦ ἀπὸ τριχῶν καμήλου, καὶ ζώνην δερματίνην περὶ τὴν ὀσφὺν αὐτοῦ· ἡ δὲ τροφὴ αὐτοῦ ἦν ἀκρίδες καὶ μέλι ἄγριον.—Matth. iii. 1-4.

Capitals $14\frac{3}{4}$ Porson, 12-point. A. T. F. Co. Lower-case $11\frac{1}{3}$
1 job case

Foreign Text Types of the De Vinne Press

GREEK

8 *Καὶ πέμψας αὐτοὺς εἰς Βηθλεὲμ, εἶπε· Πορευθέντες, ἀκριβῶς ἐξετάσατε περὶ τοῦ παιδίου· ἐπὰν δὲ εὕρητε, ἀπαγγείλατέ μοι, ὅπως κἀγὼ ἐλθὼν προσκυνήσω αὐτῷ.* 9 *Οἱ δὲ ἀκούσαντες τοῦ βασιλέως, ἐπορεύθησαν· καὶ ἰδοὺ, ὁ ἀστὴρ, ὃν εἶδον ἐν τῇ ἀνατολῇ, προῆγεν αὐτοὺς, ἕως ἐλθὼν ἔστη ἐπάνω οὗ ἦν τὸ παιδίον.* 10 *Ἰδόντες δὲ τὸν ἀστέρα, ἐχάρησαν χαρὰν μεγάλην σφόδρα.* 11 *Καὶ ἐλθόντες εἰς τὴν οἰκίαν, εἶδον τὸ παιδίον μετὰ Μαρίας τῆς μητρὸς αὐτοῦ· καὶ πεσόντες προσεκύνησαν αὐτῷ, καὶ ἀνοίξαντες τοὺς θησαυροὺς αὐτῶν, προσήνεγκαν αὐτῷ δῶρα, χρυσὸν, καὶ λίβανον, καὶ σμύρναν.*

Matth. ii. 8-11.

Capitals $11\frac{1}{4}$ 7-point, old body, bold face Lower-case 9

1 pair of cases

12 *Καὶ χρηματισθέντες κατ' ὄναρ μὴ ἀνακάμψαι πρὸς Ἡρῴδην, δι' ἄλλης ὁδοῦ ἀνεχώρησαν εἰς τὴν χώραν αὐτῶν.* 13 *Ἀναχωρησάντων δὲ αὐτῶν, ἰδοὺ, ἄγγελος Κυρίου φαίνεται κατ' ὄναρ τῷ Ἰωσὴφ, λέγων· Ἐγερθεὶς παράλαβε τὸ παιδίον καὶ τὴν μητέρα αὐτοῦ, καὶ φεῦγε εἰς Αἴγυπτον· καὶ ἴσθι ἐκεῖ ἕως ἂν εἴπω σοι· μέλλει γὰρ Ἡρῴδης ζητεῖν τὸ παιδίον, τοῦ ἀπολέσαι αὐτό.* 14 *Ὁ δὲ ἐγερθεὶς παρέλαβε τὸ παιδίον καὶ τὴν μητέρα αὐτοῦ νυκτὸς, καὶ ἀνεχώρησεν εἰς Αἴγυπτον.* 15 *Καὶ ἦν ἐκεῖ ἕως τῆς τελευτῆς Ἡρῴδου· ἵνα πληρωθῇ τὸ ῥηθὲν ὑπὸ τοῦ Κυρίου διὰ τοῦ προφήτου, λέγοντος· "Ἐξ Αἰγύπτου ἐκάλεσα τὸν υἱόν μου."*—Matth. ii. 12-15.

Capitals $14\frac{1}{4}$ 9-point, old body, bold face Lower-case $11\frac{1}{4}$

1 pair of cases

ΧΩΡΙΟΝΔΙΑΦΕΡΕΙ
ΤΩΘΕΩΟΙΚΩΤ
ΝΟΡΜΙCΔΥΠ–
ΟΟΥΝΙΕΜΟΝΥ–
ΕΜΑΓΝΟΥΤΟΥΑ
ΠΑΝΕΥΦΗΜ
ΑΠΟΥΠΟΤΩΝΚΟ
ΚΑΓΟΕΓΟ–ΙΕΝΙΚ
ΚΟΥΡΙΤΟΡΟC†

10-point Inscription. Drugelin Type Foundry 2 job cases

GERMAN

Bruce

Ach, aus dieſes Thales Gründen,
Die der kalte Nebel drückt,
Könnt' ich doch den Ausgang finden
Ach, wie fühlt' ich mich beglückt!
Dort erblickt' ich ſchöne Hügel,
Ewig jung und ewig grün;
Hätt' ich Schwingen, hätt' ich Flügel,
Nach den Hügeln flög' ich hin.

Harmonien hör' ich klingen,
Töne ſüßer Himmelsruh,
Und die leichten Winde bringen
Mir der Düfte Balſam zu.
Gold'ne Früchte ſeh' ich glühen,
Winkend zwiſchen dunklem Laub,
Und die Blumen, die dort blühen,
Werden keines Winters Raub.

Capitals 10 — 6-point, old body — Lower-case 6
2 pairs of cases

Der Du von dem Himmel biſt,
Alle Freud' und Schmerzen ſtilleſt,
Den, der doppelt elend iſt,
Doppelt mit Erquickung fülleſt!

Ach ich bin des Treibens müde!
Was ſoll all die Qual und Luſt?
Süßer Friede,
Komm, ach komm in meine Bruſt!

Capitals $12\frac{1}{4}$ — 8-point, old body — Lower-case $7\frac{1}{4}$
5 pairs of cases

Delos' ernſter Beherrſcher und Maja's Sohn, der gewandte,
Rechteten heftig, es wünſcht jeder den herrlichen Preis.
Hermes verlangte die Leier, die Leier verlangt auch Apollon,
Doch vergeblich erfüllt Hoffnung den Beiden das Herz;
Denn raſch dränget ſich Ares heran, gewaltſam entſcheidend,
Schlägt das goldene Spiel wild mit dem Eiſen entzwei.
Hermes lacht unmäßig, der ſchadenfrohe; doch Phöbos
Und den Muſen ergreift inniger Schmerz das Gemüth.

Capitals $14\frac{3}{4}$ — 10-point, old body, No. 90 — Lower-case $8\frac{1}{2}$
2 pairs of cases

Manche Töne ſind mir Verdruß, doch bleibet am meiſten
Hundegebell mir verhaßt; kläffend zerreißt es mein Ohr.
Einen Hund nur hör' ich ſehr oft mit frohem Behagen
Bellend kläffen, den Hund, den ſich der Nachbar erzog;
Denn er bellte mir einſt mein Mädchen an, da ſie ſich heimlich
Zu mir ſtahl, und verrieth unſer Geheimniß beinah.
Jetzo,— hör' ich ihn bellen, ſo denk' ich nur immer: ſie kommt wohl!
Oder ich denke der Zeit, da die Erwartete kam.

Capitals 18 — 12-point, old body, No. 90 — Lower-case 10
1 job case

GERMAN

Bruce

Ich hab' ein treues Herz gefunden,
So wird auch treu das Glück mir sein!
In guten wie in bösen Stunden
War ich mit Lust und Schmerz allein.

Jetzt wird dein liebes, stilles Walten,
Mein Morgen- und mein Abendstern,
In Haus und Herz den Frieden halten.
Der lang' dem Sehnenden so fern.

Capitals 11 6-point, old body (modern fractur) Lower-case $6\frac{1}{2}$

1 job case

Laß dich, Geliebte, nicht reu'n, daß du mir so schnell dich ergeben!
Glaub' es, ich denke nicht frech, denke nicht niedrig von dir.
Vielfach wirken die Pfeile des Amor: einige ritzen,
Und vom schleichenden Gift kranket auf Jahre das Herz.
Aber mächtig befiedert, mit frisch geschliffener Schärfe,
Dringen die andern ins Mark, zünden behende das Blut.
In der heroischen Zeit, da Götter und Göttinnen liebten,
Folgte Begierde dem Blick, folgte Genuß der Begier.
Glaubst du, es habe sich lange die Göttin der Liebe besonnen,
Als im Idäischen Hain einst ihr Anchises gefiel?
Hätte Luna gesäumt, den schönen Schläfer zu küssen,
O, so hätt' ihn geschwind neidend Aurora geweckt.
Hero erblickte Leandern am lauten Fest, und behende
Stürzte der Liebende sich heiß in die nächtliche Fluth.
Rhea Sylvia wandelt, die fürstliche Jungfrau, der Tiber
Wasser zu schöpfen, hinab, und sie ergreifet der Gott.
So erzeugte die Söhne sich Mars! — Die Zwillinge tränket
Eine Wölfin, und Rom nennt sich die Fürstin der Welt.

Capitals $13\frac{1}{2}$ 8-point, old body (modern fractur) Lower-case $8\frac{1}{4}$

1 job case

Herbstlich leuchtet die Flamme vom ländlich geselligen Herde,
Knistert und glänzet, wie rasch! sausend vom Reisig empor,
Diesen Abend erfreut sie mich mehr; denn eh' noch zur Kohle
Sich das Bündel verzehrt, unter die Asche sich neigt,
Kommt mein liebliches Mädchen. Dann flammen Reisig und Scheite,
Und die erwärmete Nacht wird uns ein glänzendes Fest.

Capitals $15\frac{1}{2}$ 10-point, old body (Condensed) Lower-case 9

1 job case

GERMAN TITLE

Bruce

Tiefe Stille herrſcht im Waſſer,
Ohne Regung ruht das Meer,
Und bekümmert ſieht der Schiffer
Glatte Fläche rings umher.

Keine Luft von keiner Seite!
Todesſtille fürchterlich!
In der ungeheuern Weite
Reget keine Welle ſich.

Capitals $12\frac{1}{2}$ — 6-point, old body, 1 job case — Lower-case $7\frac{1}{2}$

Ihr ſchwarzen Aeugelein!
Wenn ihr nur winket,
Es fallen Häuſer ein,
Es fallen Städte;

Und dieſe Leimenwand
Vor meinem Herzen,—
Bedenk doch nur einmal,—
Die ſollt' nicht fallen!

Capitals $17\frac{3}{4}$ — 8-point, old body, 1 job case — Lower-case 10

Der wär' ein Thor, der das begehrt,
Daß ſeine Weiſe jedem tauge.
Auch fremdes Wort hat edlen Wert,
Und ſcharfen Blick hat fremdes Auge.

Capitals 21 — 10-point, old body, 1 job case — Lower-case 12

Der rechte Tadel hat mir ſtill
Stets mehr als jedes Lob gefallen,
Dem, der das Hohe ſuchen will,
Dem ziemt die Demut wohl vor allen.

Capitals $24\frac{1}{4}$ — 12-point, old body, 1 job case — Lower-case 14

Nur eines dünkt mir heilig Recht:
Daß nichts mit Anmut übermutet,
Wenn einer Herzen richten möcht',
Dem ſelber nie—das Herz geblutet.

Capitals $35\frac{1}{2}$ — 18-point, old body, 1 job case — Lower-case $19\frac{1}{2}$

Foreign Text Types of the De Vinne Press

SCHWABACHER

(German)

From the Conner Foundry

Die Schwabacher wurde zuerſt in den Druckwerken von Schöffer in Mainz gebraucht, und wird heute noch gern in deutſchen Büchern benutzt.

Capitals $18\frac{1}{4}$ 10-point Lower-case $10\frac{2}{3}$

1 job case

Die älteſten Schriften ſind die gotiſchen, welche in Gutenberg's Bibel im Jahre 1453 gebraucht wurden und in den in Klöſtern geſchriebenen Büchern gebräuchlich waren.

Capitals $20\frac{2}{3}$ 12-point Lower-case 12

1 job case

Die „Kurſiv" fand ihre erſte Anwendung in einer Oktavausgabe des Virgil, die Aldus Manutius im Jahre 1501 in Venedig drukte.

Capitals $26\frac{1}{4}$ 14-point Lower-case $14\frac{3}{4}$

1 job case

Foreign Text Types of the De Vinne Press

HEBREW

בְּאוֹר פְּנֵי מֶלֶךְ חַיִּים וּרְצוֹנוֹ כְּעָב מַלְקוֹשׁ׃

חֶסֶד וֶאֱמֶת יִצְּרוּ מֶלֶךְ וְסָעַד בַּחֶסֶד כִּסְאוֹ׃

8-point, old body **1 pair of cases**

מֶלֶךְ יֹשֵׁב עַל כִּסֵּא דִין מְזָרֶה

בְעֵינָיו כָּל רָע׃ פַּלְגֵי מַיִם לֵב

מֶלֶךְ בְּיַד יְהוָה עַל כָּל אֲשֶׁר

10-point

Has vowel points and musical accents **1 pair of cases**

RUSSIAN

Караванъ молельщиковъ выступалъ изъ вратъ Діарбека. Впереди его ѣхалъ Османъ и бросалъ въ народъ деньги;—Иманы благословляли отходящихъ странниковъ; жители усыпали цвѣтами путь ихъ.

Capitals 26¼ **12-point** **Lower-case 19**

1 job case

ESTRANGELO SYRIAC

ܢܣܒ ܐܠܗܐ ܘܐܬ -	ܝܬܒ ܒܫܘܬܪܗ
ܒܪܘܟ ܠܥܡܟ	[ܙ]ܡܪܝܢܐ ✝ ܫ -
ܒܠܒܒܗܘܢ،	ܝܠ ܡܪܝܐ ܡܢ
ܡܪܝܐ ܐܠܗܐ ܢܛܪ -	ܡܪܝܐ ܒ(ܙ)ܐ
ܡܢ ܟܠ ܒܢܝܐ ܥܘܡܒ ܥܠܡܐ	ܡܫܒܚ ܫܠܝܛܘܬܐ

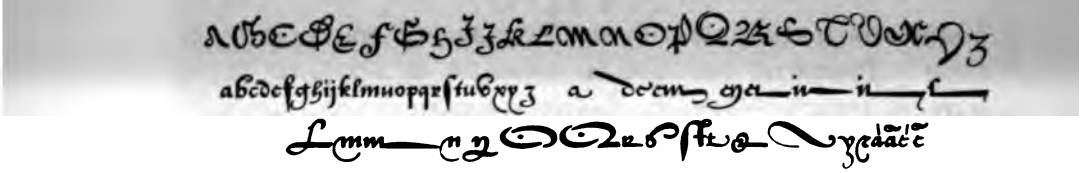
12-point **1 pair of cases and 1 sort case**

FRENCH CURSIVE

Mayeur

Sçais-tu, Maistre Oblandin, dison Dame Sirounde à son mari, que Sire Chibouka est decheu fou? Quoi? le Seigneur du Chasteau? Oui, vraiment: Alexis, son Page, l'a conduit ici hier au soir, lorsque tu étois à la Ville. Notre Maistre, me dit-il (en secret) a l'esprit grandement derangé, il nous faut un fiste promptement. Je lui ai donné celui de notre fanchette en ma chambre à Alexis. Ce secret est bon à garder, dit Oblandin à Dame Sirounde.

Fournier, Manuel Typographique, tome II, p. 141.



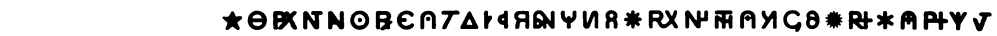
Capitals 24½ Body 10 Lower case 93/4

1 job case

This "Cursive François," or "Civilité" as then called, was designed by Nicholas Granjon in imitation of a style of penmanship then in fashion, and cast at a type foundry of Lyons in 1556. It was used by Plantin, of Antwerp, for several books.

Use it now, only on request, for short quotations from French authors of the Sixteenth or Seventeenth Century. The font is small, and was cast as a favor to us from the original matrices in a type foundry at Lyons.

VISIGOTHIC



Scripts

SCRIPT

TYPE-SCRIPT is seldom required by the customers of this printing-house. The old styles with long projecting kerns and stiff curves are now disliked. The sweep required for each ascending and descending character makes the small round letters, like a, o, and m, relatively indistinct. The stiff formality or the awkward flourishes of the capital letters of the old fashions are other objections. The feebleness of hair-lines and the liability of all characters to show wear in breaks or gaps between characters make type-script an ungraceful letter for the buyer of printing and an unprofitable one to the master printer. Typographic script on an inclined body is a vain attempt to overcome mechanical difficulties; it is a mistake.

Script lettering may be needed in the printed forms that have to be produced in haste for receptions, weddings, and other assemblies. It may be required for visiting and professional cards, but not often for a business or professional circular. Plain type usually has preference, but when script is used, the taste of the time is for the more flowing forms of script made by lithographers and copperplate-printers, who can easily give to all characters graces that are impossible in types cast on a square body.

Never use type-script on inclined body for any form of open composition that requires display lines to full width of measure with occasional catch-lines between. The unavoidable length of the ascending and descending letters, that will not interlock as they readily do in engraved work, gives to every attempt at display in type-script an unpleasant suggestion of scragginess.

Never select type-script to be set in a paragraph in the ordinary letter-writer style, with lines of the full width of measure, unless that paragraph has few words and the margins about the paragraph are ample. The broad blank spaces that are produced between lines by ascenders and descenders must be relieved by abundance of white space in the margin. A composition of script that seems huddled and confused on paper of note size is not so objectionable when it is printed on the larger page of letter.

Do not indent the first line of a paragraph about one third or one half the width of the measure. An indention of two or three ems is enough. Do not wide-space words of script.

Script Types of the De Vinne Press

FRENCH SCRIPT

LOUIS XIV

From the Foundry of Gustave Mayeur, Paris

Combines Clearness & Quaintness with its Unpretentiousness

French body 24 Lower-case $20\frac{1}{2}$

It is a Proper Mate for the Old Style Roman Type of any Fashion

French body 20 Lower-case $16\frac{1}{2}$

Its Lower-case is a Happy Combination of Good Features in Italic and Script. Few Kerned Letters. Letters do Not Connect. Has Slight Inclination. No loops to Long Letters. Has Accents for Small Letters

French body 16 Lower-case 14

It is Frequently Selected for Note and Letter Circulars by those who dislike the Monotony of Roman Lower-case Letters and the Overworked Refinements of Imitations of Copperplate Script.

French body 12 Lower-case 11

This Smallest Size of Twelve-point may be too small for service in the ordinary Note Circular, but it can be used effectively for Names of Persons in the Headings of Letters and Circulars, for which purpose it is as distinct as small Gothic or the small capitals of Roman.

French body 10 Lower-case $8\frac{1}{2}$

These are some of the accents and figures:

á à â é è ê ë î ï ô ù û ü ç ñ

1 2 3 4 5 6 7 8 9 0

FRENCH SCRIPT

LOUIS XIV

From the Foundry of Gustave Mayeur, Paris

Has Eight Sizes
Body 10 to
Body 48 by
French Standard

French body 48 Lower-case $33\frac{1}{4}$

Cast in Paris
With French Accents

French body 40 Lower-case 27

Serviceable in
Diplomas, Documents and
Law Work

French body 32 Lower-case 23

RUNDSCHRIFT

From the American Type Founders Co.

This Vertical Script is shown in Four Sizes:

Pica or 12-point

Great-primer or 18-point

Double small-pica or 22-point

Double English or 28-point

28-point, old body Lower-case $18\frac{3}{4}$

Of German Design, it consequently shows German Peculiarities in Eccentric Capital Letters. Its Lower-case seems small, but it is Distinct and More Readable than other styles of a much Larger Face.

22-point, old body Lower-case 12

It is seldom called for as a Suitable Type for Note and Letter Circulars, but it may be selected with advantage for Mottos and Short Extracts in Pamphlets in places where the Ordinary Forms of Italic seem deficient in proper Distinctiveness or Emphasis.

18-point, old body Lower-case 10

Its Arabic Figures, 1 2 3 4 5 6 7 8 9 0, are large and plain, and may be used for other fonts of Vertical Letter in which figures are needlessly indistinct. Its Eccentric Capitals will be found serviceable in the connecting word of the First Line of Paragraphs of light-faced Black-letter when they are preceded by Large and Ornamented Initials.

12-point, old body Lower-case $8\frac{1}{2}$

PEN TEXT

From the Cincinnati Type Foundry

Another Style of vertical script.

40-point, old body Lower-case 38

We have Five sizes:

English or 14-point
Great-primer or 18-point
Dbl. small-pica or 22-pt.
Dbl. English or 28-point
Dbl. paragon or 40-point

28-point, old body Lower-case 29

Pen Text, not unlike Rundschrift in form, is Broader, Bolder, and more Angular.

22-point, old body Lower-case 21

Do not use the Flourished Capitals without Order; they are disliked by most customers.

18-point, old body Lower-case $16\frac{1}{2}$

The Lower-case can be used for Emphasizing important words in Script Text of Lighter Face. It is also useful in capital form for First Lines of Paragraphs preceded by a Large Initial Letter.

14-point, old body Lower-case $14\frac{1}{2}$

ENGROSSING

Bruce

A thin and angular Vertical Script with Eccentric Capitals

We have Five Sizes: Pica or 12-point
Great-primer or 18-point
Double pica or 24-point
Double great-primer or 36-point
Canon or 48-point

24-point, old body Lower-case $14\frac{1}{4}$

The Larger Sizes of the Capital Letters of this Style are Simpler and More Readable than those of the Rundschrift, but are Grotesque in separate lines of Display

36-point, old body Lower-case 20

Capitals can be used with the Lower-case to good advantage as the Headings over Display Lines in other and Lighter Faces of a fanciful Text-Type.

18-point, old body Lower-case $10\frac{1}{2}$

The Lower-case (with capitals) of the Larger Sizes will be found an Effective Letter for Paragraphs in Circulars that seem to require prominence without producing an appearance of the Boldness and Blackness made by Large Coarse Types. The Smaller Sizes are neglected styles that could be of good service.

12-point, old body Lower-case $7\frac{3}{4}$

ENGROSSING

Bruce

For Notices or Circulars of Few Words, intended to be Quaint, but Attractive and Readable, and not Ostentatious with a Bold and Black Lettering, this Face on Canon body is especially suitable.

48-point, old body, No. 681 Lower-case 28

Script Types of the De Vinne Press

MANUSCRIPT

From the American Type Founders Co.

Manuscript here shown in Four Sizes of Face upon Two Bodies: Two on Great-primer or 18-point, and two on Double-pica or 24-point.

24-point, old body, No. 2 Lower-case 25

This imitation of Penmanship has a Freedom that is seldom found in ordinary Forms of Inclined Script on a Square Body.

24-point, old body, No. 1 Lower-case $21\frac{1}{2}$

This form of Manuscript continues to be preferred for the Ease of its Style in the printing of Informal Notes and Invitations on paper of small size.

18-point, old body, No. 2 Lower-case 17

The Monotony and relative Indistinctness of the Smallest Face can be relieved and aided by the occasional use of the Larger Face, which Lines with its Mated Size on the Same Body. ***Italic Engraver's Open*** can be used to Display Important Words that need Special Prominence.

18-point, old body, No. 1 Lower-case 123_4

VERTICAL SCRIPT

A. T. F. CO.

This Vertical Script of almost Hair-Line Face has been bought to gratify the tastes of those who approve of Upright Letters in Penmanship. It is Round, Clear and Easily Readable

Capitals 30 3/4 18-point Lower-case 22 1/2

Never use this open Script for a Note or Circular that compels a broad measure and Scrimped Margins. This face is at its best when Surrounded by Liberal Margins.

Capitals 37 3/4 24-point Lower-case 30

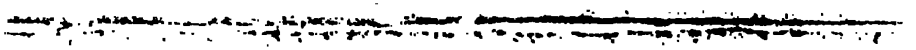


Table Figures, Etc.

TABLE FIGURES, ETC.

Many of which have no mating fonts of letter

Bruce

5-point, old body (Patent)

1 2 3 4 5 6 7 8 9 0

Extended Antique on 14-point, old body

1 2 3 4 5 6 7 8 9 0

6-point, No. 13

1 2 3 4 5 6 7 8 9 0

6-point, Antique No. 302

1 2 3 4 5 6 7 8 9 0

Title on 14-point, old body

1 2 3 4 5 6 7 8 9 0

7-point, old body, No. 11 (Patent)

1 2 3 4 5 6 7 8 9 0 1/4 1/2 3/4 1/3 2/3 1/8 3/8 5/8 7/8

7-point, old body, Title No. 140

1 2 3 4 5 6 7 8 9 0

8-point, old body, not No. 11 (Patent)

1 2 3 4 5 6 7 8 9 0

8-point, old body, Antique No. 302

1 2 3 4 5 6 7 8 9 0

8-point, old body, Gothic

1 2 3 4 5 6 7 8 9 0

Types of the De Vinne Press

TABLE FIGURES, ETC.

Bruce

8-point, old body, Clarendon

1 2 3 4 5 6 7 8 9 0

10-point, old body, Clarendon

1 2 3 4 5 6 7 8 9 0

12-point, old body, Clarendon Condensed

1 2 3 4 5 6 7 8 9 0

8-point, old body, Aldine

1 2 3 4 5 6 7 8 9 0

12-point, old body, Aldine

1 2 3 4 5 6 7 8 9 0

10-point, old body, Title

1 2 3 4 5 6 7 8 9 0

9-point face on 14-point, old body

1 2 3 4 5 6 7 8 9 0

10-point, old body

1 2 3 4 5 6 7 8 9 0

10-point, old body

1 2 3 4 5 6 7 8 9 0

TABLE FIGURES, ETC.

Bruce

No. 1 on 14-point, old body

1 2 3 4 5 6 7 8 9 0

12-point, old body, Antique No. 306

1 2 3 4 5 6 7 8 9 0

14-point, old body, Roman No. 6. Johnson

1 2 3 4 5 6 7 8 9 0 [ ] ( ) *a b c d*

18-point, old body, Antique No. 306

1 2 3 4 5 6 7 8 9 0

20-point, old body

1 2 3 4 5 6 7 8 9 0

22-point, old body

1 2 3 4 5 6 7 8 9 0

22-point, old body

1 2 3 4 5 6 7 8 9 0

28-point, old body, Antique Condensed

1 2 3 4 5 6 7 8 9 0

FIGURED LETTERS

Farmer

8-point, old body (No alphabet to match)

à â ä ä ä ä è ê ê ì î ò ô ô ù û û

10-point, old body (No alphabet to match)

à ä ä ä ä è ê ê ì î ì ò ô ô ô ô ô ù û û ù w w y y ì ì

11-point, old body (No alphabet to match)

à ä ä ä ä è ê ê ì î ì ò ô ô ô ô ô ù û û ù w w y y û ì

CANCELED LETTERS

Farmer

8-point, old body

a b c d e g h i k l n o p u s t w

12-point, old body

a e g h i k l n o p u w y

TIED LETTERS

Farmer

8-point, old body

Ch Ou Th ch ng ou ow th wh

10-point, old body

Ch Sh Th Wh Ou ch sh th wh ng ou ow

11-point, old body

Th Sh Wh Ch Ou wh sh th

There are many more of these characters shown in the respective fonts to which they belong

Index

INDEX

Aesthetic; 398
Aldine; 268, 269
Aldus Italic; 312
Alexandrian; 397
A., M. & R., 6 pt.; 148, Caps 116
Ancient Roman; 100, 101
Anglo Saxon Black; 13, 31, 75, 76
Antique, Classic; 243–245; Caps 128
Antique, Condensed; 375, 377
Antique, Dictionary; 356
Antique, Doric; 372, 373
Antique, Doric, Ionics, etc., 355, 393
Antique Extended; 386
Antique, Ionic; 362, 363
Antique, Italic; 299
Antique, large; 360, 361
Antique, Latin, No. 520, 371
Antique, Miscellaneous small faces; 356, 357
Antique No. 5, 6 pt.; 356
Antique No. 125; 357
Antique No. 302; 355
Antique No. 306; 357
Antique No. 310; 358, 359
Antique, Old Style, No. 310; 358, 359
Antique, Renner; 225
Antique, Wood; 360, 361
Arlington; 193
A. T. F., No. 26; 151
A. T. F. No. 313, 14 pt.; 152
Athenian; 411
Audsley Initial, 72 pt; 51
Augustan Black; 13, 31
Backgrounds (initial); 84, 85, 86, 87
Backslope Lining Gothic; 337
Bartlett old style; 357
Bauer Initial; 57, 58
Black; 2–31
Black, A. D. F. & S.; 22
Black, Anglo Saxon; 13, 31, 75, 76
Black, Augustan; 13, 31
Black Canon, No. 1; 23
Black, Canon, No. 2; 23
Black, five-line; 75
Black, Flemish; 8, 9
Black, four-line; 75
Black, Initials; 75, 76
Black, No. 1; 22, 23
Black, No. 2; 22, 23
Black, No. 3; 22, 25
Black, No. 4; 22, 23
Black, No. 400; 25
Black, No. 401; 25, 29
Black, old; 6, 7, 24, 25
Black, ornamented; 17
Black, R. S.; 23
Black, sloping; 12, 29
Black, Text, Washington; 412
Black, three-line; 75
Black, Washington Text; 412
B M & R, 8 pt.; 149, Caps 116
Bold face, Gothic, 5 pt.; 324
Bold face, Gothic; series; 334, 335
Bold Italic, Cheltenham; 300–302
Borussian; 16, 27
Borussian, Bold; 27
Bradford; 100, 101, 127; see also Macfarland & Ancient Roman
Bradley; 387
Brilliant, No. 17; 115, 133
Broadface, Farmer, 10 pt.; 142
Broken Back; 387
Bruce Initial, No. 3, 46 pt.; 64
Bruce Initial No. 10, 22 pt.; 51
Bruce Initial, No 11, 30 pt.; 51
Bruce Initial, No. 12, 42 pt.; 51
Bruce Initial, No. 13; 56
Bruce No. 1074, 18 pts.–48 pts.; 78
Cabalistic; 78, 401
Cadmus; 104, 105, 125, 219–222 (for same face, but other sizes see Elzevir, and French Old Style)
Cancelled letters; 442
Canon Black, No. 1; 23
Capitals and Figures; 109–130
Card, Gothic; 336
Caslon; 179–191
Caslon, Caps only; 120, 121
Caslon Initial, No. 3, 32 pt.; 57
Caslon Initial, No. 10, 81 pt.; 50
Caslon, Initial No. 11, 90 pt.; 62
Caslon Initial, No. 12, 74 pt.; with border; 62
Caslon Initial, No. 12, 74 pt.; without border; 59
Caslon Initial, No. 13, 80 pt.; 52
Caslon Initial, No. 16; 48
Caslon Initial, No. 19; 62
Caslon Initial, No. 21, 58 pt.; 50
Caslon Initial, No. 22, 30 pt.; 51
Caslon Italic; 292, 293
Caslon, large faces; 121
Caslon New; 241, 242
Caslon, wood; 121
Caxton Initial, 72 pt.; 54
Celtic; 250, 251
Celtic, light, 249, 252
Celtic Shaded; 252
Century, Capitals only; 112, 113
Century Expanded; 229–235, 261 Caps 112–113
Century Expanded (magazine); 232, 233
Chancery Initial, 72 pt.; 52
Chapel Text; 15, 30
Cheltenham Bold Italic; 300–302
Cheltenham, Capitals only; 125, 126
Cheltenham Italic, Bold; 300–302
Cheltenham Old Style; 213–218, Caps 125–126
Church Text (Elizabethan); 14, 30
Cincinnati, Initial; 44, 57
Clarendon; 380, 381
Clarendon Condensed, No. 320; 382
Clarendon Extended; 386
Clarendon French Extended; 387

Index

Clarendon, French, No. 341; 383, 384
Clarendon, Wood; 380, 381
Classic Antique; 243–245, Caps 128
Classic Capitals only; 128
Cloister shaded; 403
C., M. & R., 9 pt.; 149; Caps 116
Compressed French-face, Body 12; 138, Caps 117
Condensed Antique; 375, 377
Condensed, Capitals only; 118
Condensed Clarendon, No. 320; 382
Condensed, Extra, Capitals only; 119, 130
Condensed, Extra, Old Style; 266
Condensed, Extra (Roman); 268, 270, 280
Condensed Gothic Italic; 310
Condensed, Gothic, No. 2; 340
Condensed Gothic, No. 37; 341
Condensed Gothic, No. 123; 343
Condensed Gothic, No. 240, series; 338, 339
Condensed Gothic, No. 241; 342
Condensed Gothic, No. 242; 340, 342
Condensed, Gothic, No. 243, 6 pt.; 340
Condensed Jenson, 368–370
Condensed John Hancock; 286, 287
Condensed, Latin; 378, 379
Condensed, Old Style; 257, 258
Condensed Old Style, two-line; 102
Condensed Old Style, wood; 204, 212
Condensed Post; 390, 391
Condensed Roman; 259–261
Condensed, two-line; 96, 97, 98
Condensed, wood; 207, 209–212
Condensed, wood, Caps only; 123
Conner Gothic, 5 pt. (with l. c.); 324
Conner, Gothic, 5 pt. (without l. c.); 324
Conner Initial, No. 11, 60 pt.; 58
Conner No. 4, 18 pt.; 147; Caps 111
Copley; 288
Cursive, French; 424
Curtis Post; 392, 393
Cushing; 246
Cushing, Old Style; 374
Dado; 400
Della Robbia; 348
De Vinne; 273–280
De Vinne Italic; 320
Diamond; No. 16, 115, 133
Dictionary Antique; 356
Didot-face, Body; 12, 137; Caps 117
D, M & R, 11 pt.; 116, 150
Doric; 372, 373
Doric, Antique, Ionic, etc.; 355, 393
Eighteenth Century Initial, 52 pt.; 59
Elizabethan (Church Text); 14, 30
Elongated Italic; 299
Elzevir Caps only; 125
Elzevir Lining Gothic No. 2; 343
Elzevirs; 125, 219–222; Caps 104–105; for same face but other sizes see Cadmus and French Old Style
Engraver's Hair Line No. 644; 248
Engraver's Italic; 311
Engraver's, open; 65, 402
Engraver's open italic; 315
Engraver's Roman; 252, 253
Engrossing; 432, 433
Expanded, Century; 229–235, 261. Caps 112–113
Expanded Gothic, No. 200, 8 pt.; 325
Expanded Italian; 387
Expanded No. 180; 271, 272
Extended Antique; 386
Extended Clarendon; 386
Extended Clarendon, French; 387
Extended Runic, No. 643; 352
Extra Condensed, Capitals only; 119, 129
Extra Condensed, Old Style; 266
Extra Condensed Roman; 268, 270, 280
Fac Initial; 45
Farmer, Caps only; 113
Farmer Lightface, 11pt.; 142
Farmer No. 4; 145, 146; Caps 114
Farmer No. 6, 12 pt.; 144; Caps 114
Farmer No. 12, 11 pt.; 143; Caps 114
Farmer No. 13; 139, 141, 144; Caps 114
Farmer No. 15; 139, 140; Caps 114
Farmer No. 18, 9 pt.; 140; Caps 114
Farmer's Broadface, 10 pt.; 142
Fifteenth Century; 192, 193; Caps 128
Fifteenth Century, Caps only; 128
Figured letters, etc.; 442
Figures and Capitals; 109–130
Figures, etc.; 437–442
Filigree; 65, 77
Filigree solid, 48 pt.; 65
Flemish Black; 8, 9
Flemish, Old; 28
Foreign Text Types; 413–424
Four-and-a-half point (Diamond); 133; Caps 116
French, Caps only; 117
French Clarendon Extended; 387
French Clarendon, No. 341; 383, 384
French, Cursive; 424
French face Compressed; 138; Caps 117
French Light face Body 10, Roman No. 7; 136; Caps 117
French, Old, Initial; 53, 55
French Old Style; 219–222; Caps 104–105, 125; for same face but other sizes see Elzevir and French Old Style
French Old Style (Turlot), 11 pt.; 248
French Script; 428, 429
German; 419–421
Gothic, 6 pt., Farmer; 335
Gothic, Backslope Lining; 337
Gothic Bold face; 334, 335
Gothic Bold Face, 5 pt.; 324
Gothic, Card; 336
Gothic Condensed Italic; 310
Gothic Condensed, No. 2; 340
Gothic Condensed, No. 37 series; 341
Gothic Condensed, No. 123; 343
Gothic Condensed, No. 240 series; 338, 339
Gothic Condensed, No. 241; 342
Gothic Condensed, No. 242; 340, 342
Gothic Condensed, No. 243, 6 pt.; 340
Gothic, Conner, 5 pt. Caps only; 324
Gothic, Conner, 5 pt. (with l. c.); 324
Gothic, Conner, 5 pt. (without l. c.); 324
Gothic, Elzevir Lining No. 2; 343
Gothic Expanded, No. 200, 8 pt.; 325
Gothic Grotesque, Series; 326
Gothic Hair-line Italic; 309
Gothic, Italic Condensed; 310
Gothic Italic Hair-line; 309
Gothic Italic No. 2; 309
Gothic Light face, No. 10 series; 329